

SONG
LYRICS

HIT PARADER



POPULAR HIT SONGS FROM SCREEN • STAGE • RADIO

FDC **10¢**

DECEMBER

DEARLY BELOVED

MY DEVOTION

PENNSYLVANIA POLKA

WHERE THE MOUNTAINS
MEET THE SKY

MANHATTAN SERENADE

ON A SUMMER HOLIDAY

YOU WERE NEVER LOVELIER

I WANT TO GO BACK
TO WEST VA.

JUST AS THOUGH YOU
WERE HERE

THERE'S A STAR SPANGLED BANNER
WAVING SOMEWHERE

HAL McINTYRE
"talks"
FROM HIS DIARY

AUTHORIZED LYRICS
BY PERMISSION
OF THE
COPYRIGHT OWNERS

AT LAST

DAYBREAK

SOMEWHERE, SOMETIME

HE WEARS A PAIR OF
SILVER WINGS

DON'T DO IT DARLING

LALAPALUZA LU

TAPESTRY IN BLUE

BETTER NOT ROLL THOSE
BLUE, BLUE EYES

WHEN THE LIGHTS GO ON AGAIN

FROM THE COAST OF MAINE
TO THE ROCKIES

AMERICA'S
"big"
4 RHYTHM KINGS

"Yankee Doodle Dandy" "Tales of Manhattan"
"For Me and My Gal" "By Jupiter" "Iceland"

SONGS from

OFFICIAL

U. S. Songs of
the Services

Anchors Aweigh - Bombardier Song
Caissons Roll Along - Marine's Hymn



BECOME the kind of Person You DREAM of Being

YOU CAN BE MORE BEAUTIFUL,
CHARMING AND POPULAR AT ONCE!

WIN LOVE, SOCIAL PLEASURES and HAPPINESS

Do you know how to make yourself **most** attractive? How to dramatize your good points and conceal your faults? If you are short, to dress, groom and utilize optical illusions to appear taller? If stout, to appear slimmer? Do you know the little things to do to your hair? The latest tricks in applying lipstick, rouge, powder? Do you wear the kind and colors of clothes that are **really most** becoming to you, or because they are in style? How to keep up with current events—cultivate your mind? Do you understand MEN? How to become popular and sought after? How to win and hold a man's love?

Take Those Kinks Out of Your Appearance, Personality and Mind!

Here is an amazing book, "BETTER THAN BEAUTY," by Helen Valentine and Alice Thompson (famous beauty, fashion and etiquette authorities), which is a COMPLETE GUIDE to the problems in a Woman's Life. Its scope is amazing! It covers everything—the beauty aids, the clothes, the grooming, the etiquette, the personal manner, the active mind—which all together cast that spell called "CHARM." Here you will find the ideas and methods of **improving yourself** and **improving your relation with others.**

Whether in a Friend's House, Theatre or Restaurant—at a Dance, Wedding or Tete-a-tete—in a Man's Apartment or Your Own Home—this remarkable and comprehensive book tells you what to wear, how to act, what to do, what to talk about, how to avoid embarrassments—how to be **poised, assured** and **at your best**—on EVERY OCCASION! Here you will find the ways and means of changing yourself from a possible drab, discouraged stay-at-home person to a New Beauty of Face and Figure, a New Charm of Manner and Personality, a New Phase of Being Liked and Loved.

FREE! When you order
"Better Than Beauty"

Over 100
pages of
wonderful
information

This Truly Exciting Book
Packed with Facts on

HOW TO CHARM WITH COLOR

Girls who wear white more readily receive proposals of marriage than those who wear red! Do you know why? And do you know that for ages, colors have been used to enhance sexual attractiveness? Cleopatra, Du Barry, Josephine—instinctively understood the enchanting power of the RIGHT colors, and used them. Get the scientific facts about colors; all the answers to your personal questions in this book on HOW TO CHARM WITH COLOR—ABSOLUTELY FREE!



ONLY
98¢
IF you decide
to keep it 172
pages 49
illustrations

HERALD PUBLISHING CO., Dept. C207
26 East 17th St., New York, N.Y.

Please send me "BETTER THAN BEAUTY" (and the FREE book). On arrival, I will pay postman only 98c plus few cents shipping charges. Will examine the book with the understanding that if for any reason I am not completely satisfied, I may return it, with the free book, and you will immediately refund my money.

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& Get Both Books**

YOUR GUIDE TO CHARM Part of Contents

SECTION I—WHAT YOU CAN DO TO IMPROVE YOURSELF—

1. How to take care of your skin.
2. Professional Make-up Tricks.
3. Secrets of Smart Hair-styling.
4. Hands can tell a tale; manicuring.
5. Your feet should be admired.
6. Carriage, posture, walking, acquiring grace and ease.
7. Do you sit correctly?
8. What you should weigh.
9. Table of Average Weights.
10. If you are fat, how to reduce safely, easily.
11. If you are thin, putting on weight.
12. Does one have to exercise?
13. Assuring personal cleanliness and hygiene; check list.
14. Take care of your teeth.
15. How much sleep do you need?
16. She Walks in Beauty.
17. When is a woman smartly dressed? Knows her type—never overdressed — never conscious of clothes—yet with certain verve and dash.
18. How to effect certain optical illusions to appear taller or shorter, thinner or rounder.
19. If you are very short, here is what you can do; fabrics, colors, types and clothes to wear; accessories. Actions and manners, too.
20. How to dress if you are very tall.
21. If you are stout, besides trying to lose weight, here's what else to do and not to do. Don't wear tight clothes, tiny hats, small things. Here are best colors, fabrics, styles for you!
22. The normal figure woman; how to select the most becoming clothes; what goes with what.
23. Building your wardrobe, plan—don't plunge. Building around what you need most; adding endless variety.
24. Accessories are important relating to several costumes.
25. Six rules for being well-groomed.
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27. How to achieve that well-dressed appearance that makes people notice you.

SECTION II—WHAT TO DO TO IMPROVE YOUR RELATIONS WITH OTHERS.

28. How to meet people in cordial and poised manner—when to shake hands, what to say.

29. What a smile can do; laughter.
30. Adding interest to your voice.
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32. Your troubles are your own; don't spread your woes.
33. The art of conversation. Don't be a tangent talker, omit the terrible details; brevity still soul of wit.
34. Nothing duller than walking encyclopedia; insert own opinions and ideas; avoid useless chatter.
35. How to be interesting talker.
36. Listen with mind as well as ears.
37. Do people like you more as time goes on?
38. How to overcome shyness and self-consciousness.
39. How to develop physical and mental appeal.
40. What to do if your husband flirts; if someone's husband flirts with you.
41. Having a good time at a party.
42. When dining out, two or a crowd, formal or casual.
43. How are your telephone manners?
44. Write the sort of letters you would like to receive.
45. Shopping, pleasure or ordeal?
46. Manners and clothes of yesterday compared to those of today.
47. Some age-old problems and their answers: To kiss or not to kiss; to drink or not; can a woman visit a man's apartment; can you invite a man to your room?
48. Don't be a martyr-type; out of fashion to enjoy poor health, or sacrifice life for children, parents, etc.
49. The wishy-washy dear is burden to herself and others; let people know your likes and dislikes.
50. How to handle the question of money matters: with husband, friends, etc.
51. Help, help, what's the answer? Should you let prospective beau take you to 55c theatre seats or to orchestra only? Does he fail to bring flowers because he is stingy, thoughtless or impoverished? When he asks you where to go, should you name a tea room or an expensive supper club? When he asks you what you want for a gift, should you say, "nothing" or "Guerlain's Perfume"? etc., etc.
52. Those difficult forties and fifties—the change of life.
53. How to make yourself popular and sought after.
54. Charm is like a beautiful dress. It can be acquired. Discover your faults and eliminate them—emphasize all your good qualities.

APPENDIX: An 8-page Caloric Table of everyday foods (a grand help in watching your diet, to lose or put on weight).

Here is all the information you must know

to be well-groomed, well-dressed, and well-mannered! In "BETTER THAN BEAUTY" you will find a step-by-step program for YOUR needs. First, to examine yourself critically. Then simply to apply the information in the book to your case. No rules or exercises to memorize or practice. **Just read the book and apply the information.** Imagine, no longer to be bored, lonesome or unhappy, but NOW RATHER TO BE GLAMOROUS, SOMEBODY'S SWEETHEART, WELCOMED EVERYWHERE AND EXCEEDINGLY HAPPY!

Herald Publishing Co., Dept. C207, 26 E. 17th St., New York, N.Y.

LADIES!

LAST CHANCE

OFFER TO READERS OF HIT PARADER

WE HOPE YOU DON'T MISS A WORD OF IT

Ladies . . . have you ever wished to own an expensive diamond ring? Well, you know that the marching armies of Europe have brought the diamond centers of the world to a virtual standstill. With genuine diamond prices shooting skyward, it might be a long, long time before your dreams came true. But here's amazing news. If you act now, today, you can obtain a beautiful solitaire replica diamond ring, nearly $\frac{3}{4}$ karat solitaire, one of America's greatest imitations, in a gorgeous sterling silver or gold-plate mounting, during one of the greatest value-giving advertising offers in all history! Simply mail the coupon below. Inspect this remarkable solitaire replica diamond, wear it for 10 days. If you aren't delighted in every way, you need not lose a penny!



SEND YOUR NAME.
WE'LL SEND THE RINGS

HAVE YOU EVER WISHED TO OWN A BEAUTIFUL EXPENSIVE-LOOKING REPLICA DIAMOND SOLITAIRE?

Just think! No other type ring so beautifully expresses the sentiment of true love as a Solitaire . . . a replica diamond solitaire, gleaming in its crystal white beauty . . . exquisitely set in a sterling silver or yellow gold-plate ring that proudly encircles "her" finger . . . the perfect symbol of life's sweetest sentiment . . . an adorable token of love and affection. Replica diamonds are decidedly new and very fashionable. So closely do they resemble real

diamonds in flaming, dazzling colors, the average person can scarcely tell them apart. So you, too, should inspect this replica diamond solitaire. Mail the coupon, see for yourself that it is one of the world's most popular ring styles. Consider your replica diamond on-approval for ten days. If it doesn't amaze you and your friends, return it and you aren't out a penny.

SEND NO MONEY... MAIL COUPON TODAY

TEST 10 DAYS on Guarantee of Full Satisfaction or Money Back

The beautiful, sentimental solitaire has a gorgeous, brilliant center replica, nearly $\frac{3}{4}$ karat size and two dazzling replicas on each side. The mounting reproduces in fine detail the same popular ring styling which has been the rage from Miami to Hollywood. It is the ring of youth, of love, of affection. You have your choice of genuine sterling silver or yellow gold-plate mountings. Remember, we're not trying to tell you these are real diamonds. The originals would cost \$100.00, \$200.00, or perhaps more. But these replica diamonds ARE one of America's greatest

imitations. Not too big, not too flashy, it takes the closest inspection to tell the difference. Stage stars, celebrities, social leaders and millionaires don't risk their precious originals but wear replica diamonds without fear of detection. The solitaire is offered to you for only \$1.00. The solitaire and wedding ring to match are specially priced at only \$1.79 . . . the perfect pair for only \$1.79. Send no money, just mail the coupon below and deposit \$1.00 for the solitaire alone, or \$1.79 for both the solitaire and wedding ring, plus 10% Federal excise tax and postage

charges. Inspect these beautiful replica diamonds. Wear them, see how real-like they sparkle, how amazingly brilliant they are, how envious your friends may be. Convince yourself—compare these replica diamonds with originals. Consider them on-approval, on free trial for ten full days. Then if you can bear to part with your rings, if you aren't satisfied in every way, return them and get your money back for the asking. Don't wait but mail the coupon today!

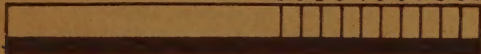
"THE PERFECT PAIR"

The solitaire replica diamond ring, in either a sterling silver or gold-plated mounting, is offered at \$1.00. The wedding ring to match is only 79c extra, both the solitaire and matching wedding ring for only \$1.79. Mail the coupon today.

The Diamond Man, Dept. 792, 207 N. Michigan, Chicago, Ill.

FOR RING SIZE . . . Use the chart below. Cut out the strip accurately, wrap tightly around middle joint of ring finger. The number that meets the end of the chart strip is your ring size. Mark it down on the coupon.

0 1 2 3 4 5 6 7 8 9 10



Send a Letter or Order from Convenient Coupon →

CLIP AND MAIL THIS COUPON TODAY

The Diamond Man, Dept. 792, 207 N. Michigan, Chicago, Ill.

Send for my inspection and approval, replica diamond rings as checked below. I will pay postman amount indicated, plus postage, on arrival on the understanding I can return the rings for any reason in 10 days and you will refund my money immediately without question.

☐ Replica Diamond Solitaire—\$1.00, plus 10% Federal excise tax.

☐ Replica Diamond Solitaire and Matching Wedding Ring—Both for \$1.79, plus 10% Federal excise tax.

Size _____ ☐ Sterling Silver ☐ Yellow Gold Plate

NAME _____
(print plainly)

ADDRESS _____

CITY _____ STATE _____

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HIT PARADER

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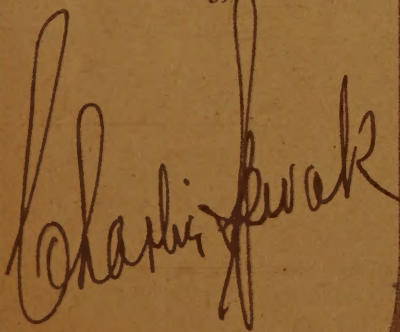
To The Editor:

Best of luck on a very swell magazine. I enjoyed reading your Hit Parader and found that it contained a wealth of knowledge of the music and band business. Consider it another feather in your publication cap.

I especially like your feature, "Behind The Hit Song." This starts a new service to the American Public as it brings them inside the music business and tells them how their hits are made. Your "Banner Performance of the Month" is a real tribute to deserving artists. The two page story and photo on "How A Record is Made" certainly answers a lot of questions that are in the minds of the record buyers. I know that I personally have been asked that question many times and you answer it with complete intelligence. "Playback" the record review column gives a good account of the latest records and the boys and myself like this column the best of all.

There is little else to say other than telling you that you've hit the jackpot in color combination, design, layout and material. I know you will keep up the good work and consider me as one of your many fans.

Sincerely,



Charlie Spivak

● JUST AS THOUGH YOU WERE HERE

Edgar De Lange John Benson Brooks

I'll wake each morning and I'll promise to laugh,
I'll say good morning to your old photograph;
Then I'll speak to you, dear,
Just as though you were there.
When purple shadows start to welcome the dark,
I'll take the same old stroll we took through the park;
And I'll cling to you, dear,
Just as though you were there.
So, don't be afraid that distance and time
Will finally tear us apart,
The farther you go, the longer you stay,
The deeper you grow in my heart.
Each night, before I wander off into sleep,
I'll bring to light the tears I've buried so deep;
Then I'll kiss you, my dear,
Just as though you were here.
Copyright 1942 by Yankee Music Publishing Corp.

● DREAMING DREAMS (Of Love)

Carol Vener Buzz Browne

Chorus

Moonlight overhead,
Starlit skies,
Holding you in my arms,
Gazing into your eyes.
Dreaming dreams of love,
Under heaven above.
While there is heaven below,
When you say "I love you so."
Drifting clouds of white,
A summer breeze,
Birds are singing softly,
In the trees,
Dreaming dreams of you and I,
Vowing never to say goodbye,
Swearing our dreams will remain,
That we are not dreaming dreams in vain.

Copyright 1942 by Carol Music Publishers

● THE BABY BUGGY PARADE

Florence Marian

There go Jilly and Johnnie and Billy
and Bonnie all in the buggy parade
All their daddies are downing the
Axis the fact is there'll be some changes made
Billy is bright, we're confident he'll be
the umpteenth President
Jilly is bound to someday be
The Nation's First Lady
All the babies are helping by smiling
and laughing
If they could only talk
They would thank us for making this
country their country
If they could only walk
They'd end the buggy parade
They'd join their daddies in the march
To get the world ready for the Big
Parade of Peace.

Copyright 1942 by Mike Tunes

● WHERE THE MOUNTAINS MEET THE SKY

I'm Headin' for the Blue Horizon

Aston "Deacon" Williams

Round up time was over
The year's work almost done
Cowboys gathered round the old corral.
A cowboy tired and weary began to sing a song
Here's the words that you could hear him sing

Chorus

I'm headin' for the Blue Horizon
Where the mountains meet the sky
Saddle up my faithful pinto
And bid the boys goodbye
I'll say so long to mom and dad and
tell sister not to cry.
'Cause I'm headin' for the Blue Horizon
Where the mountains meet the sky

I'm gonna ride, ride, ride, ride, down
that dusty trail
To the land of sweet enchantment
Where hardship don't prevail
When my round up days are over
And I've said my last goodbye
I'll be up in the Blue Horizon
Where the mountains meet the sky.
Copyright 1942 by Republic Music Corp.

● A GUY LIKE ME

Marty Mallon James McGill

A guy like me has fallen for a girl
like you,
A guy like me loves a girl who can't
be true,
I am not the first to fall for all your
charms,
I am not the first to enter into your
arms.
A guy like me has fallen because you
called me dear,
A guy like me who will always be
sincere.
I know you'll take my heart and break
it in two,
Why did a guy like me fall for a girl
like you?

Copyright 1942 by McGill Music Co.

● BIGTOWN TURNPIKE

L. C. Whiting

Big Town Turnpike,
Cars are always streaming on the
turnpike
Screeching, honking, blowing,
Big Town Turnpike,
Hear the cars acoming on the turn-
pike,
Starting, stopping, going.
By the day and by the night they
come,
Hear the brakes squeal and the mo-
tors hum,
On the turnpike out on that highway
They're always there.
Big Town Turnpike,
Have you ever traveled on the turn-
pike?
If you try it,
You won't deny it,
It's tops!

Copyright 1942 by Whiting Songs & Music

● DAYBREAK

Harold Adamson Ferde Grofe

Daybreak another new day
The mist on the meadow is drifting away

For it's daybreak the sun's in the sky now

And flowers break through their blanket of dew

Sunrise how lovely it seems

To see from my window a sky full of dreams

As the white clouds sail on through the blue

At daybreak I day dream of you.

Copyright 1926 by Leo Feist, Inc.

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● "FLO-FLO"

Johnny Graham

Where is Flo-Flo?

Where oh where's Flo-Flo?

If you see her, boy,

Tell her I'm missin' her kissin' so,

I've looked high and low.

Where is Flo-Flo?

Where oh where's Flo-Flo?

How can I enjoy

Living without her? Where did she go?

Poor me, no Flo-Flo.

I've sailed the seven seas

Looking everywhere

Searched every little nook

But she wasn't there.

Stood on the corner of

Forty-second street

Till I got tired of

Standing on my feet,

She made a fool out of me I know

But what do I care

I'm so in love with her,

Love that's really rare,

No matter where I'll be

She's the one for me,

Won't somebody tell me.

Where is Flo-Flo?

Where oh where's Flo-Flo?

If you see her, boy,

Tell her for me that I love her so,

Flo-Flo, My Flo-Flo.

Copyright 1942 by Barton Music Corporation

● WHEN THE LIGHTS GO ON AGAIN

(All Over the World)

Eddie Seiler Sol Marcus Bennie Benjemen

Chorus

When the lights go on again

All over the world

And the boys are home again

All over the world

And rain or snow is all

That may fall from the skies above

A kiss won't mean "good-bye,"

But "hello" to love.

When the lights go on again

All over the world

And the ships will sail again

All over the world

Then we'll have time for things like

wedding rings

And "free" hearts will sing

When the lights go on again

All over the world.

Copyright 1942 by

Campbell, Loft and Porgie, Inc.

● HE WEARS A PAIR OF SILVER WINGS

Eric Maschwitz Michael Carr

Chorus

Altho' some people say

He's just a crazy guy,

To me he means a million other things

For he's the one who taught this happy heart of mine to fly.

He wears a pair of silver wings

And tho' it's pretty tough,

The job he does above,

I wouldn't have him change it for a king's

An ordinary fellow in the uniform I love

He wears a pair of silver wings.

I'm so full of pride when we go walking

Ev'ry time he's home on leave

He with those wings on his tunic

Me with my heart on my sleeve

But when I'm left alone and we are far apart

I sometimes wonder what tomorrow brings

For I adore that crazy guy

Who taught my happy heart

To wear a pair of silver wings.

Copyright 1941

The Peter Maurice Music Co., Ltd.

For Western Hemisphere,

Peter Maurice, Inc., N. Y.

Sole Agents for U.S.A. and Canada,

Shapiro, Bernstein & Co., Inc.

(Radio City Music Hall Bldg.)

● MANHATTAN SERENADE

Louis Alter Harold Adamson

That night in Manhattan was the start of it

We lived it and we loved ev'ry part of it

The glow of moonlight in the park

The lights that spelled your name

The autumn breeze that fanned the spark

That sets our hearts aflame

Our kiss was a sky ride to the highest stars

We made it without touching the handle bars

And I gave you my love to the melody of

The music the madness that made our Manhattan serenade.

Copyright 1942 Robbins Music Corporation

● DON'T CRY SWEET-HEART

Ramus Harris Irving Melsher Russ Morgan

So don't cry sweetheart

I'd rather see you smile

Don't cry sweetheart

It's only for a while

Let's try darling

Be brave thru our trial

It's not goodbye forever

It's just for a while

No use sighing

Tho all the world seems black

No use crying

You know I'm coming back

So don't cry sweetheart

Just kiss me now and smile

It's not goodbye forever

Only for a while.

Copyright 1942 by Glenmore Music Inc.

● TAPESTRY IN BLUE

Don George Sidney Lippman

Chorus

Stars are weaving designs of silver over the pines,

The moon is painting the meadow bright.

Around our rendezvous, the world is turning

To a tapestry in blue tonight

Hills look down thru a veil of mist

That covers the trail

A cloud is draped on a distant tree.

This thrill is something new,

To see you smiling thru a tapestry in blue at me.

Presently, the scene displayed

Will slowly fade from sight.

But to me, you'll always look

The way you look tonight.

Stars are closing their eyes,

The sun embroiders the skies,

It's time to whisper goodbye,

But then

Whenever dreams come true,

We'll meet and wander thru a tapestry in blue again.

Copyright 1942 by Reis and Taylor, Inc.

The
Hit Parader
Band
Wagon
of
Song Hits



● I WANNA GO BACK TO WEST VIRGINIA

Grace Shannon Bill Crago

I wanna go back to West Virginia
I wanna go back to the one I love
Where the skies are blue and the birds
sing too,
Take me back to West Virginia
They took me away from West Vir-
ginia
They took me away from my home
sweet home
Where the friends I knew were so
kind and true.
Take me back to West Virginia
Where the fields are filled with clover
And the mountains reach the sky
Where the flowers bloom all over
Till they make you wanna cry
I wanna go back to West Virginia
I wanna go back to the one I love
When the world is free
That's the place for me
Take me back to West Virginia
I wanna go ginia
Take me back, take me back
Take me back to West Virginia
Take me back
Take me back
Take me back to West Virginia
Copyright 1942 by Vanguard Songs, Inc.

● BETTER NOT ROLL THOSE BLUE, BLUE EYES

(At Somebody Else)

Key Twomey Al Goodhart
You better not roll those blue, blue
eyes
At somebody else
You better not take that hay, hay ride
With somebody else
If someone new
Should fall for you
I'll know you're not to blame
Your heart is true
You love me too
But, darling just the same
You better not share your front, front
porch
With somebody else
You better not watch that big, big
moon
With somebody else
Don't let me find I've slipped your
mind
Before I count to three
You better not roll those blue, blue
eyes
At anyone but me.
Copyright 1942 by
Crawford Music Corporation

● SOMEWHERE SOMETIME I'll Come Back To You

(Featured by Kay Kyser)

Bill Hampton George Dunning

Chorus

Somewhere sometime
I'll come back to you.
Somewhere sometime
When the sun shines thru,
We'll find peace and joy dear,
When these dark clouds roll by.
Until then, remember the dream we
shared
Just you and I.
Somewhere sometime
Tho the days seem years,
Somewhere sometime
We'll forget our tears;
For, tho I must leave you,
Our love will keep me true.
Somewhere sometime
I'll come back to you.
Copyright 1942 by Beverly Music Co.

● FROM THE COAST OF MAINE TO THE ROCKIES

Benny Davis Russ Morgan Ted Murry

From the coast of Maine to the rock-
ies
From the Rockies all the way west
There's an endless trail that keeps
rollin'
On its way to join with the rest
Buddies one buddies all
Left their loved ones to answer the
call
From the coast of Maine to the Rock-
ies
From the Rockies all the way west.
Copyright 1942 by Santly-Joy-Select Inc.

● AT THE CROSS-ROADS

(Based on themes from Ernesto Lecuona's
magnificent "Malaguena")

At the cross-roads I could see weary
caravans
Just like me, wondering which way to
look.
Would the answer to our hopes and
our plans lie on the road we took?
As the cross-roads bid the dark, end-
less night good-bye
And the sun rose like a beacon
I knew just beyond the cross-roads
waits a peaceful sky
Along the road that leads to you.
Copyright 1929 by Ernesto Lecuona.
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Edward B. Marks Music Corporation

● FOREVER

Hal Worth

Forever, my love for you will always
be,
Forever, as long as there's you and me,
To go hand in hand through life,
After that day you become my wife.
Forever, we'll be together the two of
us,
Forever, in spite of ev'ry quarr'l and
fuss,
So hold me tight and say we'll never
Be apart, we'll be close—forever.
Copyright 1942 by Michaels Music Co.

● I CAME HERE TO TALK FOR JOE

Lew Brown Charles Tobias
Sam H. Stept

He smiled and said "I hope I'm in the
right place"
Then saw that puzzled look appear on
her face
He added with a bashful smile
"May we sit down and chat for just a
while?"

Chorus

I came here to talk for Joe
He wants me to let you know
He can't keep that date with you to-
night
I came here to talk for Joe
Gee! that kid sure loves you so
And when he gets a chance he said
he'd write
That boy has so much courage
I've seen the things he can do
But he never had the courage
To tell you how he feels about you
He's got a perfect alibi
He can't be here and in the sky
So I came to talk for Joe.

She said "I'm thrilled to hear you
talking of Joe
Because you'll never know how much
I love Joe
And even after he had gone
Those thrilling words he said went on
and on."

Copyright 1942 by Shapiro, Bernstein & Co.

● PAPER DOLL

Johnny S. Black

I'm goin' to buy a paper doll that I can
call my own
A doll that other fellows cannot steal
And then the flirty, flirty guys
With the flirty, flirty eyes
Will have to flirt with dollies that are
real
When I come home at night she will
be waiting
She'll be the truest doll in all this
world
I'd rather have a paper doll to call my
own
Than have a fickle minded real live
girl.
Copyright 1942 by Edward B. Marks Corp.





ICELAND

● LOVELY HULA HANDS

(From 20th Century-Fox Picture "Iceland")

R. Alex Anderson

Lovely hula hands
Graceful as a bird in motion
Gliding like the gulls o'er the ocean
Lovely hula hands
White Hawaiian sands
Nothing in this tropic splendor
Like the lightest touch of your slender
Lovely hula hands
When our fingertips are meeting
Gently they convey more than words
can say

And my heart so madly beating
Gladly understands all the tender
meaning of your hula hands

Fingertips that say "Aloha"
Say to me again "I love you!"
Lovely hula hands.

Copyright 1941 Miller Music, Inc.

Sonja Henie
in a skating
number with
members of
the chorus



Sammy Kaye, of "Swing and Sway" fame, leads his orchestra in one of the many tuneful tidbits to be found in this latest 20th Century-Fox opus.

Skaldsogulegur

WHAT a "skaldsogulegur" ice-travaganza this picture is with Sonja skating, the marines marching . . . Sammy Kaye with his swing-and-sway . . . and romance in those arctic nights. It's the hottest thing on ice—not "skaldsogulegur," for that means romantic in Iceland—but the picture we're referring to.

● HAWAIIAN WAR CHANT

(From the MGM picture, "Ship Ahoy")

Ralph Freet, Johnny Noble, and Ieieiohaku
There's a sunny little funny melody
That was started by a native down
in Waikiki

He would gather a crowd down beside
the sea

And they'd play his gay Hawaiian
chant

Soon the other little natives started
singin' it

And the hula hula maidens started
swingin' it

Like a tropical storm that's the way
it hit

Funny little gay Hawaiian Chant

Ow way tah Taulan

Me big bad fightin' man

Tho it started on an island down
Hawaii way

It's as popular in Tennessee or Ioway
If you wander into any cabaret

You will hear this gay Hawaiian
Chant

Ow way tah Taulan

Me big bad fightin' man.

Copyright 1936 Miller Music, Inc.

Copyright 1938 Miller Music, Inc.

Copyright 1940 Miller Music, Inc.

MGM
"SHIP
AHOY!"



Eleanor Powell, in a
Hula dancing scene.

TALES OF MANHATTAN

Singing star Paul Robeson depicts, "Glory Day."



Star Studded

THE greatest cast ever seen in one motion picture is assembled in "Tales of Manhattan." The film stars Charles Boyer, Rita Hayworth, Ginger Rogers, Henry Fonda, Charles Laughton, Edward G. Robinson, Paul Robeson, Ethel Waters and "Rochester."

Charles Boyer and Rita Hayworth, in a sizzling moment from this exciting picture.

All the stars in heaven ... Roland Young, Cesar Romero, Ginger Rogers and Henry Fonda.

● GLORY DAY

(From 20th Century-Fox Picture "Tales of Manhattan")

Leo Robin Ralph Rainger

Make way for the glory day
No more trouble and woe
They'll be angels flyin' from the sky
To the chicken fry in our heaven below

Make way for the glory day
Good times' comin' to stay
Brother start jubileein'
You and me is gonna be in glory, glory day.

Copyright 1942 by Twentieth Century Music Corporation



● WONDER WHEN MY BABY'S COMING HOME

Kermit Goell Arthur Kent

My life was rosy as a lovely summer
dawn,
It's very different since the one I love
has gone.

Chorus

Haven't seen a sunny day;
Ever since he went away,
Wonder when my baby's coming
home,
Haven't slept a wink at night,
Worrying if he's all right,
Wonder when my baby's coming home.
Oh! I really can't help cryin',
I'm so hungry for his caress,
Tho' I promised I wouldn't be cryin',
I'm not brave enough I guess,
Home will be a lonely place,
Till I kiss that funny face,
Wonder when my baby's coming home.

Copyright 1942 by
Crawford Music Corporation

I Can't Wait for

● SPRINGTIME AND YOU

Walter Murphy

I can't wait for springtime and you
And all the things we used to do
The flowers and the bees
And the budding trees
Bring back memories of you dear
When we meet again
Our love will bloom as then
And nothing in this world will ever
part us
So let us hope and pray
That there will come a day
When spring will come to us again.

Copyright 1942 by Ramrod Music Publishing
Co.

● SWEETHEART SERENADE

Ele. Basse Manuel Warner
Anthony Restaino George Hillman

Since you're away I hear a song
A song that haunts me all day long
A rhapsody that was meant to be a
sweetheart serenade
I've heard a million songs of love
About the moon and stars above
Beneath the sun there is only one a
sweetheart serenade
I always hear that melody when eve-
ning shadows fall
A symphony you wrote for me of a
love I still recall
I hear violins that cry
You went away yet here am I
Without you dear that is why I hear
a sweetheart serenade.

Copyright 1942 by Transradio, N.Y.

● WHO WOULDN'T LOVE YOU

Bill Carey Carl Fischer

Chorus

Who wouldn't love you,
Who wouldn't care
You're so enchanting
People must stare
You're the dream
That dreamers want to dream about
You're the breath of spring
That lovers gad about, are mad about
Who wouldn't love you,
Who wouldn't buy the westside of
heaven
If you winked your eye
You're the answer to my ev'ry prayer,
darling,
Who wouldn't love you,
Who wouldn't care.

Copyright 1942 by Music World Pub. Co.

● GOTTA SEE A GIRL ABOUT LOVE

Al. Hoffman Mann Curtis Al. Goodhart

Love is in the air
Songs are in the breeze
Birds are in the tree tops singing
pretty melodies
Which reminds me
Gotta see a girl about love
Days are gettin' fair
Things are lookin' new
Stars are gettin' freshly painted with
a coat of blue
Which reminds me
Gotta see a girl about love
And when I see that girl
I'm gonna tell that girl
How very well that girl
Fits in all of my schemes and dreams
And so I've gotta go
The time is gettin' near
And wedding bells are ring, ringin'
Ringin' in my ear
Which reminds me
Gotta see a girl about love.
Copyright 1942 by Barton Music Corp.

● SO NOBODY CARES

Berkeley Graham Carley Mills

So nobody cares
So nobody's grievin'
So nobody cares
If somebody's leavin'
You're out on your own some
You'll never be blue
You'll never be lonesome
I wonder who's kidding who!
So nobody cares
So nobody's lyin'
So nobody cares
But somebody's cryin'
Oh baby dry those tears
'Cause I've been cryin' to.
Copyright 1942 by Domar Music Publishing Co.

Behind the Hit Songs—LOUIS BERNSTEIN



JONIE TAPS, professional manager for Shapiro Bernstein & Co., walked into the inner sanctum of the President, Louis Bernstein, and said, "Looks like we've got three hits riding, boss." "Where is the fourth?" replied the boss, and that, dear reader, is Louis Bernstein. About forty years ago, and that's a long, long time ago, a very ambitious young man, Louis Bernstein, set out to make his mark as a song writer. He was a pretty bad song writer (as he soon discovered) but a genius at doctoring songs. In this respect, ideas came as quick to him, as offspring to a pair of rabbits (and nothing could be faster). It takes a bit of insight to spot a probable hit song—but it must have been a little more than insight that brought the long line of hits to Shapiro Bernstein & Co. In our opinion, it's a knowledge of what the public wants—and in Tin Pan Alley, Louis Bernstein must have his ear closer to the people's likes and dislikes than anyone else. What better proof than the fact that Shapiro Bernstein & Co., have ground out more hits in the past years than any other music publishing firm. No matter who the writer may be, from the greatest down, Louis will take him to task if the tune or the lyric lacks something in his opinion. But in taking the writer to task, invariably he imparts a thought that constitutes "hit" material. These are not words alone for Louis Bernstein has to his credit for the year 1942 such outstanding hits as "White Cliffs of Dover," "Sweet Eloise," "He Wears a Pair of Silver Wings." Charlton Publishing Corporation has been indeed happy to have presented these songs exclusively in this, as well as its other publications.

BANNER PERFORMANCE OF THE MONTH

DINAH SHORE—HIT PARADER, this month proudly waves its banner for a girl whose abilities are not limited to radio alone, although on the recent Cantor opening over NBC, she well proved her worth. Besides her activities recording for Bluebird and theatre appearances, she has also compiled a folio of her favorite radio-record hits. With Hollywood now beckoning, she will have encompassed every phase of the entertainment field.



● MY GREAT, GREAT, GRANDFATHER

Edna Fisher Al Garman

The spirit of seventy-six,
Marching along through the years
Farmers and bankers and clerks,
Ready to dish out the works,
When an enemy appears;
For we're still minute men, brave and free

Born to win it, men with a grand old family tree:

Chorus

My great, great, great, great grandfather
Came to America because, in America
a man was free;

He worked and fought, for he was the sort of an American
Who'd fight with a hurricane, believe you me!
Well, he had sons and they were ones,
Who fought for July the Fourth;
And their grandsons, shouldered their guns
Some of the South and the North;

And so it goes, my grandfather fought for America

They loved America the same as we;
Washington, Jefferson, Lincoln
And all my "greats" got me a thinkin'
What a fool some guy would be
To try to take this land away from me.

Copyright 1942 by Tele-mus Publishing Co., Inc.

Sole Selling Agent:
Pacific Music Sales, 6425 Hollywood Boulevard,
Hollywood, California

● TEARS IN MY EYES

Leo B. Winters

With tears in my eyes, I'm crying for you

Crying because I feel so blue
Tears in my eyes it's plain dear to see
Just what your love has done to me
Sweetheart it seems like ages since we parted

Since you left me all alone with memories,

So with tears in my eyes, I keep crying for you

I'm crying because sweetheart I love you.

Copyright 1942 by Hawaii Conservatory Pub. Co.

● THE SEA, THE SKY, THE BREEZE

Marty Mallon James McGill

The sea, the sky, the breeze,
Are saying that we are through,
Telling me to forget about you,
Saying you're gone, you won't return,
And not to let love's spark burn.

The sea, the sky, the breeze,
Are sympathizing with me,
Saying it's better it can't be,
Saying things you would do
That you would be untrue.

In spite of what they say,
I miss you so.

Darling why did you go away
I love you so.

The sea, the sky, the breeze,
Are all singing a mournful refrain,
Of a love that won't live again,
I shouldn't care but I do,
They can't make me forget about you.

Copyright 1942 by McGill Music Co.

● MISS YOU

Charlie Tobias Harry Tobias
Henry M. Tobias

Chorus

I miss you, since you went away, dear,
Miss you more than I can say, dear,
Daytime, night time, nothing I do
Can make me forget that I still love you.

Kiss you, in my dreams I kiss you,
Whispering, "Darling, how I miss you."

Tell me do you ever miss me as I miss you?

Copyright 1941 by Santly-Joy-Select, Inc.

● MY HEART CRIES FOR YOU

Lee Wilson Bud Taylor

Chorus

How can I go on alone,
Without you by my side,
When my heart is cold as stone
Since our love has died.

I was the one to blame,
I realize that now.
It will never be the same,
But I must go on somehow.

I broke every vow that I made,
And your love for me I betrayed,
Why couldn't I be true,
When deep down I really loved you.

And now my heart cries for you,
Wondering where you can be,
So I tell my heart that we're through,
And you'll never come back to me.

Copyright 1942 by Newton Music Publishers

REPUBLIC

"CALL of the CANYON"

Starring Gene Autry

Gene
Autry and
lovely
Ruth Terry

● SOMEBODY ELSE IS TAKING MY PLACE

(From Republic Picture "Call of the Canyon")
Dick Howard Bob Ellsworth Russ Morgan
Somebody else is taking my place
Somebody else now shares your em-
brace

While I am trying to keep from cry-
ing

You go around with a smile on your
face

Little you care for vows that you
made

Little you care how much I have paid
My heart is aching my heart is break-
ing

For somebody's taking my place.

Copyright 1937 by The Back Bay Music Co.
Copyright 1941 Shapiro, Bernstein & Company



The
singing
cowboy
with his
guitar

Story

GENE AUTRY leads a group of cattlemen in rebellion when a packing company offers only \$65 a head for their cattle, through an agent, McCoy. Gene representing the cattlemen journeys east to talk to the head of the packing company, Johnson—but finds him deeply involved with radio agents who are trying to secure his sponsorship for various shows, and fails to see him. Radio agent Ruth Terry comes west to produce an imaginary ranch program, and rents Gene's ranch. Johnson arrives to find himself a hated man (although ignorant of McCoy's doings). Gene manages to secure evidence to expose and convict McCoy.

MGM "MRS. MINIVER"



The Miniver
family strike
a cheerful
note

● MIDSUMMER'S DAY

(From the MGM Picture, "Mrs. Miniver")
Gene Lockhart

How glorious to sing
On a Midsummer's Day.
To fa la la la la la la la lay.
With a down derry, derry down derry,
derry down derry,
Derry down and a hey nonny,
Nonny hey nonny, nonny hey nonny
hey
With a good fa-la, fa-la lay la la la la
lay.
A lay—
How glorious it is on a Midsummer's
Day!

Copyright 1942 by Leo Feist Inc.

UNIVERSAL "GIVE OUT SISTERS"

● PENNSYLVANIA POLKA

Lester Lee Zeke Manners
(From Universal Picture "GIVE OUT SISTERS")

Strike up the music,
The band has begun
The Pennsylvania Polka
Pick out your partner
And join in the fun
The Pennsylvania Polka
It started in Scranton,
It's now number one
It's bound to entertain ya
Ev'rybody has a mania
To do the Polka from Pennsylvania.

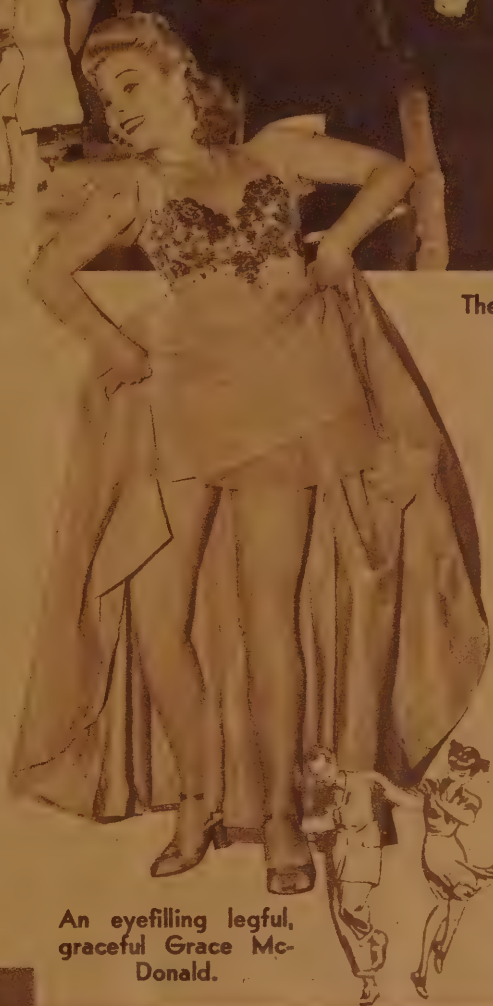
Chorus

While they're dancing
Ev'rybody's cares are quickly gone
Sweet romancing,
This goes on and on until the dawn
They're so carefree
Gay with laughter,
Happy as can be
They stop to have a beer,
Then the crowd begins to cheer
They kiss and then they start to dance
again.

Copyright 1942 by Shapiro, Bernstein & Co., Inc.



The Andrew Sisters with escorts doing the Pennsylvania Polka



An eyefilling legful, graceful Grace McDonald.

Story

GRACE McDONALD, as the ward of three wealthy yet retiring spinsters, leads some real cavorting in this Universal effort with able assistance by Charles Butterworth and the Andrew Sisters. Participating with an amateur group in making their debut at a leading nitery, without consent of her three aunts, Grace runs into some complications. However, with the assistance of the Andrew Sisters, who don the bustles and the garments of the gaslight era, in passing off as the three wealthy spinsters—everything and everyone wind up doing the Pennsylvania Polka, including the publicity shy three aunts.



Fred Astaire and Rita Hayworth perform before a real "gallery"

COLUMBIA "You Were Never Lovelier"

● DEARLY BELOVED

(From Columbia Picture "YOU WERE NEVER LOVELIER")

Jerome Kern Johnny Mercer

Dearly beloved
How clearly I see
Somewhere in Heaven
You were fashioned for me,
Angel eyes knew you
Angel voices led me to you;
Nothing could save me,
Fate gave me a sign;
I know that I'll be yours
Come shower or shine;
So I say merely,
Dearly beloved be mine.
Copyright 1942 by Chappell & Co., Inc.

● YOU WERE NEVER LOVELIER

(From Columbia Picture "You Were Never Lovelier")

Johnny Mercer Jerome Kern

You were never lovelier
You were never so fair
Dreams were never lovelier
Pardon if I stare
Down the sky the moonbeams fly to
light your face
I can only say they chose the proper
place
You were never lovelier
And to coin a new phrase
I was never luckier.
In my Palmiest days
Make a note and you can quote me
honor bright
You were never lovelier than you are
tonight.
Copyright 1942 by T. B. Harms Co.

● NIGHTINGALE

Fred Wise Xavier Cugat George Rosner

Nightingale, as I lie on my pillow,
I can hear you in the willow
Singing love songs to the moon
Nightingale, I forget all my sorrow,
As you serenade tomorrow
With a sentimental tune.

My loved one must have sent you to
cheer me;

My loved one who is over the sea.
Nightingale, tho' the night seems un-
ending,

I can hear the love she's sending
On the wings of melody.

Copyright 1942 by
Edward B. Marks Music Corp.

● GONE AWAY

Lee Wilson

Gone away,
My love wouldn't stay,
My heart is broken,
Because you forgot the words we had
spoken,
And now you have gone away.

Gone away,
There is gloom in every day,
My heart is aching
Because my love you are forsaking,
Why have you gone away.

Never did I think that you would
leave me,
Never did I think that you would
grieve me.

All I ask is that you'll believe me,
And come back to my arms.

Gone away,
I'm no longer gay,
My heart is crying,
It will never stop trying,
To make you come back some day.

Copyright 1942 by Newton Music Publishers

● DARKNESS ON THE DELTA

Marty Symes Al J. Neiburg Jerry Levinson

When it's darkness on the Delta,
That's the time my heart is light,
When it's darkness on the Delta,
Let me linger in the shelter of the
night.

Fields of cotton all around me,
Darkies singin' sweet and low,
Lord I'm lucky that you found me,
Where the muddy Mississippi water
flow.

Lounging on the Levee,
List'nin' to the nightingales 'way up
above.

Laughter on the Levee,
No one's heart is heavy,
All God's children got someone to
love.

When it's darkness on the Delta,
Only Heaven is in sight,
When it's darkness on the Delta,
Let me linger in the shelter of the
night.

Copyright 1932 by Santly Bros. Inc.

● LET'S GO—U. S. A.

George Lomas

Let's go—U. S. A.

"Keep 'em flying"

Uncle Sam depends on you

Let's go—U. S. A.

"Keep 'em rolling"

For we all have a job to do.

Let's show that great man in the
Whitehouse

That we are with him all the way

Let's make the anvil ring

And as we work we'll sing—let's go—
U. S. A.

Copyright 1942 by Lomas and Scottoline

● MADELAINE

Spitanly and Capwell

Madelaïne, flower of Normandie,
Madelaïne, my weeping fleur-de-lis,
Stars have lost their light since we're
apart,

Thru the silent night my heart is call-
ing,

Madelaïne, someday we'll meet once
more,

Once again we'll dream just like be-
fore,

Pray with me that we shall see that
lovely land we knew,

Then, Madelaïne, I'll come back to
you.

Copyright 1941 by Song Hit Guild, Inc.
Copyright assigned 1941 to Santly-Joy-Select,
Inc.

● FREE AND EASY

Sy Taylor Charles Reade

Free and easy

Solid jive is on the loose

Free and easy

Ridin' like an old caboose

Free and easy

Take a tip get hep like me.

It's so easy

Like you say A B C

If skies turn to gray

You'll find it will pay to swing

When you hear the rhythm rock it

Swing it low!

Swing it high!

And then put the blues into your
pocket

Free and easy

Get a beat that's in the groove

Nice and easy let your feet begin to
move

Take it easy

Swing it in a minor key

Free and easy is a rhythm rhapsody.

Copyright 1942 by
Stirling Music Publishing Co.



Behind The Hit Songs—JIM PEPPE



GENIAL and easy-going, that's Jim Peppe—the man who manages and guides the business of Sammy Kaye. And what a business it is today not only from the standpoint of bookings, but picking hit songs for Republic Music Corporation, who gave us such tunes as "Remember Pearl Harbor," etc. He talks very quietly, never raising his voice, but Jim Peppe is a business man who knows all the answers—including the one to the \$64 question. Peppe was one of the biggest dance operators in the state of Ohio until the Columbia Broadcasting System sent for him in 1935, to manage their band department. Among the orchestra leaders he handled were Tommy Dorsey, Isham Jones, Leith Stevens, Mark Warnow, Andre Kostelanetz and Howard Barlow among others. In 1937, he became general manager of Wilson, Powell and Hayward, where such personalities as Tommy Riggs, Howard and Sheldon, Singing Sam, Frank Parker and Arthur Godfrey came under his guidance. That was the year Sammy Kaye wrote a "mail-bag full" of letters and tied up the telegraph wires all over the country with telegrams to one, Jim Peppe, begging, pleading, cajoling and what-not Mr. Peppe to manage Mr. Kaye. Sammy Kaye was just a struggling young whippersnapper (quoting his press agent) in Ohio when Jim took him under his wing. A year later, Kaye was in New York with a wire from the Hotel Commodore, and from then on, his rise was meteoric—thanks to Jim Peppe. Jim is pretty busy now—but never too busy for favors, and that's why the people who make music go to great lengths to do things for Jim Peppe, one of the quiet guys behind the hit songs.

Songs of the Services

Navy



● ANCHORS AWEIGH

THE SONG OF THE NAVY

George D. Lottman Chas. A. Zimmermann

Anchors aweigh my boys
Anchors aweigh
Farewell to college joys
We sail at break of day day day!
Through our last night on shore
Drink to the foam
Until we meet once more
Here's wishing you a happy voyage home

Heave aho there sailor
Ev'ry body drink up while you may
Heave aho there sailor
For you're gonna sail at break of day
Drink away drink away for you sail
at break of day hey!

Sail navy down the bay
Anchors aweigh
We'll never change our course
We're from the U. S. A. ay ay ay
We've got a job to do
Over the sea

Anchors aweigh today
As we go sailing on to victory.

Copyright 1942 Robbins Music Corporation

Marine



● THE CAISSONS GO ROLLING ALONG

(U. S. Field Artillery Song)

Edmund L. Gruber

1st Verse

Over hill, over dale,
We have hit the dusty trail,
And those caissons go rolling along
"Counter march! Right about!"
Hear those wagon soldiers shout,
While those caissons go rolling along

Chorus

For it's "Hi! Hi! Hee!" in the Field
Artillery,
Call off your numbers loud and strong
And where e'er we go
You will always know
That those caissons are rolling along.
(Keep 'em rolling)
That those caissons are rolling along,
For it's long.

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Copyright 1934 by
Shapiro, Bernstein & Co., Inc.

● THE MARINES' HYMN

L. Z. Phillips

1st Verse

From the halls of Montezuma,
To the shores of Tripoli
We fight our country's battles,
On the land as on the sea,
Admiration of the nation,
We're the finest ever seen,
And we glory in the title,
Of "United States Marines."

2nd Verse

Our flag's unfurled to ev'ry breeze,
From dawn to setting sun,
We have fought in ev'ry clime and
place,

Where we could take a gun;
In the snow of far off northern lands,
And in sunny tropic scenes,
You will always find us on the job,
The United States Marines.

3rd Verse

Here's health to you and to our Corps,
Which we are proud to serve;
In many a strife we've fought for life,
And never lost our nerve;
If the Army and the Navy,
Ever look on heaven's scenes,
They will find the streets are guarded
by

The United States Marines.

Copyright 1932 by
Edward B. Marks Music Corp.

Army



● THE BOMBARDIER SONG

Lorenz Hart Richard Rodgers

Said the bombardier to the pilot
"Give us a little ride,"
The pilot said to the navigator,
"Won't you slide inside?"
The navigator he looked around and
said to the engineer
"Your hands are dirty your pants are
dirty

You're dirty behind the ear"
Said the bombardier to the gunner
"How are we fixed for lead?"
The pilot said to the radioman "How's
the weather ahead?"

The weather's fine for flying
The fog has gone to bed
There's such good visibility,
You can see victory ahead
Let's fill the air with bombers
Let's fill the clouds with men
And we will see a world that's free
When we fly home again.

Copyright 1942 by Army Air Forces Aid Society Trust Fund

Bombardier





MGM

"FOR ME AND MY GAL"

● WHEN YOU WORE A TULIP

(From the MGM picture "For Me and My Gal")

Jack Mahoney Percy Wenrich

When you wore a tulip
A sweet yellow tulip
And I wore a big red rose
When you caressed me
'Twas then heaven blessed me
What a blessing no one knows
You made life cheerie
When you called me dearie
'Twas down where the blue grass

grows

Your lips were sweeter than julep
When you wore that tulip
And I wore a big red rose.

Copyright 1914, Leo Feist, Inc.

George
Murphy,
receives a
curtsy from
Judy Gar-
land and
her swain



Judy
Garland



RKO

"MAGNIFICENT AMBERSONS"

Joe Cot-
ton looks
as though
he means
this scene

● AT A GEORGIA CAMP MEETING

(From MGM Picture
"Magnificent Ambersons")

Kerry Mills

When the band of darkies began to
play,

Pretty music so gay,
Hats were then thrown away,
Thought them foolish coons their
necks would break,
When they quit their laughing and
talking,
And went to walking for a big
choc'late cake.

Copyright 1942 by Barton Music Corp.

● THE CORPORAL TOLD THE PRIVATE

Irving Taylor Vic Mizzy

I know someone cute and sweet
Knocked the Army off its feet
And the Navy's nuts about this gal.
On the land and on the sea
Officers and men agree
She's a builder-upper of morale.

Army

The General told the Colonel, the
Colonel told the Major,
The Major told the Captain her name
and address
The Captain told the "Looney," and the
"Looney" told the Sergeant,
The Sergeant told the Corp'ral about
her sweet caress
Then the Corporal told the Private
He told him, "Keep it private"
And the Private met the girl they
raved about.
He agreed there's no one sweeter
Would you like to know how to meet
her?
Well, brother, join the Army and
you'll find out.

Copyright 1942 by Santly-Joy-Select, Inc.

● BIRMINGHAM BUS

James Cavanaugh John Redmond
Nat Simon

Tried to get a ticket on an aeroplane
Tried to get a ticket on the midnight
train
Couldn't get a ticket but I won't com-
plain,
'Cause I get a reservation on the
Birmingham bus.
On the Birmingham bus,
Gotta porter for to tend you
Got a driver for to send you
He'll send you up the hill, down the
dale,
In and out the Dixie Trail.
Birmingham bus.
Yeah! Ya get a little jouncin'
But you get a little bouncin'
Rolling down to Birmingham, Ala-
bam.
Glad I didn't wait until the morning
plane
Glad I didn't wait to take a later train
Only goes to show you that you
shouldn't fuss,
'Cause I met a sunny honey on the
Birmingham bus
On the Birmingham bus to Alabam.
Copyright 1942 by Melo-Art Music Publishers

(It's Up to You)

● LITTLE BUCKAROO

Donald Zangel Lew Bell

It's up to you,
Little Buckaroo,
Your Daddy is going to Heaven.
It's up to you,
Little Buckaroo,
Look after the good old Bar Seven
You're the boss of the ranch now, my
lad,
Ev'rything is now up to you.
Don't let your mother grow sad,
It's up to you,
Little Buckaroo.

Copyright 1942 by Newart Song Publications

● KILLE KILLE

(Indian Love Tale)

Irving Taylor Vic Mizzy

Indian sons and Indian daughters
Kept a rendezvous
How!
On the shores of sky blue waters
This is how they'd woo:
How!
Oompah, oompah, oompah, oompah,
Oompah, oompah, oompah, oompah.
Kille kille kille kille watch watch
watch watch Kay you kin cum ka
wah;
Hay ay chama
Hay chama polly wama
Kille kille kille kille watch watch
watch watch Kay you kin cum ka
wah;
Hay ay chama
Hay chama polly wama.
Indian lad loved Indian maid
Sitting Bull was her father
Every time the coast was clear
She called out "Hi ya Watha."
Kille kille kille kille watch watch
watch watch Kay you kin cum ka
wah.

Hay ay chama
Hay chama polly wama.

Copyright 1942 by Santly-Joy-Select, Inc.

● MY LITTLE COUSIN

Happy Lewis Sam Braverman
Cy Cohen

Have you heard about my little cousin
She had boys proposin' by the dozen
But each one has now become a
mourner
Since she met the boy around the
corner
Girl met boy and girl could not forget
him
For a bridegroom she would have to
get him
She was pretty how could he resist her
It was love the moment that he kissed
her.
Months went by, no wedding date he'd
mention
She began to question his intention
He was shy that's why he hadn't
spoken
If they didn't wed he'd be heart-
broken
But my little cousin wasn't dozin'
Leap year came and she did the pro-
posin'
Now the lovers both are in their glory
He wed her to finish up this story.

Copyright 1941 by Doraine Music Publishing
Co.

● SWEET PERSUASION

Leo B. Winters Eddie Brown

It was sweet persuasion
That brought me this occasion
Sweetheart
It was sweet persuasion 'tis true
That brought me close to you
It was by chance we met again
I'll hold you in my arms and then
It was sweet persuasion I knew
That made my heart beat for you.

Copyright 1942 by Hawaii Conservatory Pub.
Co.



with Joanne Linder

ON THE SET of MGM "Presenting Lily Mars," Judy Garland is playing the sleep walking scene from Shakespeare's "MacBeth." Only she doesn't play it—she *butchers* it. Clad in an old-fashioned nightgown with lighted candle in her hand, Judy, who is teenage stagestruck "Lily," is giving her all to impress a young theatrical producer, played by Van Heflin. "Ah-no-no-no! All the perfumes of Araby will not sweeten this little hand," moans Judy as Van covers his face in embarrassment at her amateurish theatrical interpretation. "Cut!" says director Norman Taurog. "That without doubt, Miss Garland, is the worst piece of acting I've seen in all my years in show business. It's exactly what we want. *Print it!*"

EDDIE CANTOR AND DINAH SHORE as well as virtually every one of the 88 stars and featured players on the Warner Bros. contract roster will appear in "Thank Your Lucky Stars," big-scale musical which will go into production at Warners shortly. Topliners who have already been set for parts in the big feature that is being planned to rival "Yankee Doodle Dandy," include Ann Sheridan, Humphrey Bogart, Dennis Morgan, Olivia De Havilland and a host of others. Mark Hellinger produces, and David Butler directs. Songs for the picture are by Frank Loesser and Arthur Schwartz.

EVEN BLASE STUDIO workers accustomed to the most bizarre of costumes, were slightly amazed at the weird wardrobe that arrived at MGM the other day. Preceding his arrival at the studio where he will appear in "Cabin In The Sky," band leader Duke Ellington sent what he calls his "jam-session" clothes. They consist of: seven pink "drape-shape" sport coats and fourteen pairs of light blue "zoot" slacks! And they say *He's a Character*.

HEARTBEATS: Clark Gable writes that he's lost 27 pounds already . . . Joan Leslie sang, "Let A Smile Be Your Umbrella" at the age of three in her first public appearance (yeh! Warner Bros. really says so) . . . Colonel Darryl F. Zannuck quits Twentieth to devote full time to Army job . . . Cole Porter has been signed by Warners to write the words and music of songs to be incorporated in "Mississippi Belle," film version of the novel of that name by Clements Ripley . . . Gene Autry finishes final film and heads for Army

Beauty for Sale

Everything New In Cosmetics

with
Donna Davis

MONA MANET, young cosmetician at 48 East 52nd Street, New York City, feels that the American woman should follow the women of ancient China in using oil from head to foot—for beauty in that oil is more penetrating and less greasy than cream. Chinese women used oil in preference to perfumes and cologne, she tells us, because the odor was more lasting and it kept their skin supple, fragrant and petal-smooth. Mona Manet recommends her BEAUTY OIL as a superior beauty aid for these gallant times when women are working harder than ever before. BEAUTY OIL is suggested as a complete little beauty treatment in itself, two ounce flacon, \$2.00. Other Mona Manet items include her lush, lubricating ALL SEASONS CREME which blends well with BEAUTY OIL, \$2.00; NATURELESQUE FACE POWDER, \$1.50; and NATURELESQUE ROUGE and LIPSTICK, \$1.00.

COSMETIQUES Tussy have been doing a little reconnoitering among the array of new Fall make-up shades and have come out with a new one that is decidedly going places . . . it's TUSSY "JEEP RED," a jubilant, rosy red that is as attention-getting as a major. The shade is so named because of it's lively nature—and they tell us that it will pick you up and carry you along with the same show of spirit that has made the Army Jeep so famous. TUSSY "JEEP RED" LIPSTICK and CREAM ROUGE sell for \$1.00, and TUSSY NAIL POLISH, 50c.

IN line with new war conservation, MADAME AZIZA has designed a new economical purse size package of AZIZA MASCARA, to retail for \$1.00, which comes in three colors—Black, Brown and Blue-Black. This represents about a 30% saving in cost to the consumer without sacrificing value.

BECAUSE both hands are indispensable for a good scrubbing, FRANCES DENNEY, has created a BATH

MIT with an obliging disposition. Wonder-of-wonders, it can be worn on either hand although it has a thumb. It is fashioned of fine quality terry cloth, permitting the fragrant soap to filter through to give a rich sudsy lather. There is a clever pouch in the center of the inside which pockets and buttons in a FRANCES DENNEY SOAP BAG. These very generous Soap Bags can be purchased separately, at \$3.00 for a box of six soap refills—while the BATH MIT sells at \$2.00.

THE lipstick is the most important of cosmetics (recent national survey placed it in top position). In keeping with this, GERMAINE MONTEIL tell us a little bit about what goes to make their lipstick. To begin with—it is creamy in texture, it helps the delicate tissue of the lips to retain its natural moisture and withstand the effect of cold, wind and dryness. It is formulated to give great depth of sheen—and never loses any of its warmth and brilliance when subjected to artificial light. Sounds like an awful lot to us for \$2.00—which is the price of GERMAINE MONTEIL'S JUMBO LIPSTICK, mounted in a streamlined creamy-white plastic and metal case.

AN odorless, trouble-less hair eraser is BELLIN'S WONDERSTOEN, (for the face, \$1.25, for arms and legs, \$3.00). Bellin's dry, odorless "erasing" method of removing unwanted hair is as easy and nice to use as your daintiest cosmetic. An added feature is the fact that it cannot spill or stain which makes it a perfect traveler. Easy to use—merely by rubbing the Wonderstoen in a gentle circular movement where you want the hair removed. Quoting their press department, "It is something that DE-FUZZES the skin."

A SERVICE kit for the essentials of skin-care and make-up, in useable quantities, in compact arrangement, in carryable form—that is the new YARDLEY BEAUTY RATION, \$5.00. Ar-

ranged as a simple roll kit with a friction strap, it contains matching jars of Cleansing Cream, Make-Up Base and tight-sealed Face Powder, a full size Lipstick, Lavender Soap in a water-proof container, a mirror, and two lidded compartments for small extra articles. The Case is made of non-priority soft blue fabric with a peach lining. It has the trimness and practical appearance of true efficiency in the feminine manner. Looks good with a uniform, too.

AN appeal to use less of a cosmetic item, still turned out by a cosmetician, is unusual—but in these times, nothing is unusual. FRANCES DENNEY urges her clients to be less lavish in the use of her product, OILS OF THE WILDERNESS. The product is a Lipoid Cream designed to aid in keeping the skin firm. It comes in two sizes, \$3.50 and \$25.00.

NATURE is loveliest just after a "Spring Rain," when skies are blue and smiling and the fragrance of flowers is sweeter, their colors gayer, more brilliant. The new SPRING RAIN bath luxuries line by CHARLES OF THE RITZ, epitomizes this mood. There are four items, each carrying out the Spring Rain idea. The Cologne (\$2.00) is presented in a bottle that simulates a miniature umbrella. . . . Soap (\$1.50) comes in a basket like those used by gardeners for gathering flowers. . . . Bubble Bath (\$1.50) comes in individual envelopes similar to those in which seeds are sold. . . . The Dusting Powder (\$1.25) is in a cylindrical box decorated with "Spring Rain" motif and it may be used as a shaker.

THERE will always be a Christmas—and come war or priorities, there will still be Christmas gifts, too. As a practical, useful, yet inexpensive gift for those in the armed services, HINDS GIFT SET, in a gift box of dark maroon with a white dot design -- all for 50c.



TODAY'S brightest star on music's horizon belongs to a young personable saxophonist and bandleader who's been wowing them at New York's "Glen Island Casino" . . . the name—McIntyre, Hal McIntyre, former alto-sax and clarinet man with Glenn Miller. The best way to do a story is to go to the source at start at the beginning. The source, is Hal's "Diary," and the beginning is . . .

Dec. 8, 1936 . . . "Something big happened today. Received a call this afternoon after the show (Hal was playing with an eight piece band in Conn., on a local radio station—Ed.) from a fellow who said he was Benny Goodman. I thought somebody was kidding me and told him if he was Goodman, I was Santa Claus. (I'm no Santa Claus!) He told me he liked the band and my playing and wanted me to sit in with his boys tonight. I still didn't believe him and told him to call me at my home at 9:30 if it were on the up and up. I couldn't believe that Benny Goodman would be calling me up—but he called again and it was the real thing. I sat in with the Goodman orchestra tonight—wow!"

Dec. 27, 1936 . . . "Auditioned for Glenn Miller (Glenn was just starting to organize a band in New York—Ed.) and joined the band. I was the first person he hired."

(Miller wasn't quite ready however—and the band just didn't click. It was disbanded and Hal returned home—but he kept calling Glenn weekly until the spring of 1938. Once more Glenn formed a unit and Hal raced to New

York in time to catch a front seat on the Miller skyrocket. For years he roomed with Glenn and was featured in the brass section. Then . . .)

Aug. 10, 1941 . . . "Glenn suggested that I give up the best job in the world with an unlimited future and lifetime security—and start my own band. I didn't sleep all night thinking about it. I roomed with Glenn for five years. I saw the story that's written between the lines of storybook rises. There're enough hardships, frustrations, setbacks and heartbreaks to make anyone wonder how a band ever does click. However, Glenn proved that there's no limit to success. In the end, I based my decision on Glenn's judgment. He's rarely wrong!"

And so the Hal McIntyre band was born! The following week the budding maestro invited ace arranger Dave Matthews to a two-man conference. Dave agreed to help start the band and for the next twelve hours the two discussed style, tone, personnel, and . . .)

Aug. 17, 1941 . . . "Our plans were to: 1. Concentrate on 'nice' section work—with emphasis on the saxes. In music as in singing, it's the voicing that counts. 2. To experiment with sounds (tone) that attract. 3. To be pretty free with the interpretation of written arrangements at the beginning. In our swing numbers we shall try to pull surprising contrasts. 4. We know that our big problem will be to show people that 'there's something new under the musical sun'. A band needs a musical by-line."

Oct. 7, 1941 . . . "Tonight Miller's band opened at the Hotel Penn in New York—and it marks the last time I play with Glenn and the boys. Naturally, I'm sorry it's over, but now, I'm strictly on my own. I start rehearsing my band, Oct. 22."

Oct. 22, 1941 . . . "I never saw things work out so perfectly. I must live a charmed life. I planned to start rehearsing on the 22nd (today) and start we did! The past two weeks were spent in finding and auditioning men. We were looking for experienced men, rejecting the popular misconception that only young men can give a new band a 'lift'. I also carefully analyzed their personalities. I think that a band is like a family. No two men have the same likes or dislikes and in a band they're always together. There can be no conflict!"

Oct. 31, 1941 . . . "We played our first job tonight, nine days after we started. We subbed for the band that was playing Glen Island Casino. I'm still not fortified against shocks! I almost fainted when the managers of this famous band cradle came over to me with a contract after we finished. It was for five months beginning January, 1942, with 10-15 radio shots a week. Just what I've been praying for!"

Nov. 23, 1941 . . . "We played a repeat date at the Glen Island Casino tonight. Glenn Miller came out to hear the band and I've never been so nervous about anything. Although I think Glenn has the greatest style in popular

(Continued on page 33)

PLAYBACK

OF THE LATEST RECORD RELEASES

HAL McINTYRE

(Victor 27965)

The tune is "KILLE KILLE," a little redskin item that Chief McIntyre dresses up with tom-toms and a saucy vocal by the Four Lyttle Sisters. The song is set for plenty of plugging which will undoubtedly insure considerable popularity, especially as done the McIntyre way. The number is by the same team that ground out the "Three Little Sisters" and if that is a sample of their ability, there's no question but that "Kille Kille" is destined for the heights.

FOUR KING SISTERS

(Bluebird B-11582)

The four girls who made Alvino Rey famous, or vice versa, have selected Ferde Grofe's gorgeous melody from his Mississippi Suite, "Daybreak" for this probable best seller. Lyrics were put to this melody by Harold Adamson and the Four King Sisters do marvelous things with "Daybreak." Lend an ear to a couple of spins on your own Victrola and you'll know exactly what we're talking about.

KAY KYSER

(Columbia 36640)

The Kyser outfit gives out with a best seller candidate, "I Came Here To Talk For Joe." This tune is sweet and simple with a sentimental war angle. It's about a guy who pulls somewhat of a John Alden by coming to talk for Joe, who is off somewhere doing his bit. It's a very tuneful ballad, done to a turn by Kyser's colossal crew. As a contender for number one honors, "I Came Here To Talk For Joe," won't encounter very much difficulty. The proof—listen to this Kay Kyser waxing.

ALVINO REY

(Bluebird B-11579)

Here comes Mr. Rey and the boys with the exact same double of Johnny Mercer-Jerome Kern tunes, "Dearly Beloved," "I'm Old Fashioned," that Glenn Miller recorded in a previous release. It goes without saying that Alvino has cooked up entirely different arrangements of these gorgeous melodies in order to feature his own guitar and array of singing talent that comprises his ensemble. "Dearly Beloved" is sung by Bill Schallen who turns in an excellent job of baritoning as well as tromboning whenever the occasion demands. . . . "I'm Old Fashioned" is given the feminine slant by Alyce King in this intriguing bit of vocalizing.

CHARLIE SPIVAK

(Columbia 36642)

Charlie's trumpet, combines with Garry Stevens and the Stardusters to produce a sure-fire hit with "At Last." That tune is smooth and sweet, featured in Glenn Miller's latest Hollywood effort, "Orchestra Wives." Charlie and his band go to work on it in the characteristic Spivak fashion—with the accent on good listenable and danceable music. This number is up among the leaders now—and we think it is there to stay for some time anyhow.

TOMMY DORSEY

(Victor 27962)

Tommy has the honor of presenting on this record a great new Harold Adamson and Louis Alter composition, "Manhattan Serenade." The big Dorsey band is in marvelous form while sketching the melody prior to Jo Stafford's vocal. Miss Stafford, is her usual incomparable self recording a bit of dance band singing that is completely in a class by itself. Frankly, we feel that this recording of "Manhattan Serenade" is going to be important.

DICK TODD

(Bluebird B-11577)

Those of you who remember Dick's success of several years ago with a fine little tune called, "When Pa Was Courtin' Ma" should see the resemblance in this latest waxing of Dick's "I'm Old Fashioned." Mentioned elsewhere in these reviews, the tune is definitely custom tailored to the Todd aggregation. The picture has not been released as yet, but with what the boys are doing with the Johnny Mercer-Jerome Kern score, there is no question but that everyone will be humming the melodies in the picture houses.

SHEP FIELDS

(Bluebird B-11583)

Ralph Young, Shep's new vocalist, gives out with some valuable advice in this new Kay Twomey-Al Goodhart song, "Better Not Roll Those Blue, Blue Eyes." The song's a knockout, (they did it before with a little ditty entitled, "Johnny Doughboy Found A Rose In Ireland") and the Field's band is tip-top in its unique scoring of the music. The rhythm is perfect for dancing and the vocal refrain ideal for amusing entertainment. Spot this one as a comer.

THE MERRY MACS

(Decca 18478)

One of the greatest novelties that this quartet have ever offered to the public is this waxing of "Pass The Biscuits Mirandy." It's a parody on all hill-billy you ever heard and includes for the first time, sound effects. The treatment is humorous—that is, they kid the song—sing it in their best rooty-tooty style—and the effect is pleasantly insane. We guarantee satisfaction with this waxing.

GLEN GRAY

(Decca 18479)

"Don't Do It Darling" is a song patterned after a hill-billy. It comes in with a barber shop quartet chorus which the boys in Glen's group have nicknamed the "Bore some Foursome." After the chorus, the band gives it a fast hot treatment.

VAUGHN MONROE

(Victor 27950)

"From The Coast of Maine To The Rockies" is another stirring patriotic opus recorded by Monroe and his band in this latest of their offerings. Vaughn sings the number, charging it with the virile strength of his strong baritone voice. A heavily marked rhythm and a stalwart orchestration create a feeling of strength that fits in nicely with both the title and the meaning of this selection.

DICK JURGENS

(Columbia 36643)

"Hip Hip Hooray," a tune about the good old U.S.A. is far above the average in the field of patriotic ditties. Dick Jurgens and his boys add much to its appeal with his excellent treatment. The brass comes in for a sizeable chunk of the arrangement and carries it off with colors flying. Definitely a song, as done in the Jurgens manner, that will carry you out of your seat with a cheer for the U.S.A.

JIMMY DORSEY

(Decca-18467)

Jimmy Dorsey and the boys favor "At The Crossroads," an adaptation of Ernesto Lecuona's "Malaguena," for this waxing. It is as distinctive in its style as the well-known "Breeze and I." This one has a tremendous beat that reminds you of "Bolero." As a best-seller, Eberle's vocal contributes no end toward putting it on the popular selling lists.

OVERHEARD ON THE RADIO

CBS—"Stage Door Canteen"

(Charles Laughton, guest appearance)

"Are you Charles Laughton?"

"Yes, I'm Charles Laughton."

"Are you really *the* Charles Laughton?"

"Yes, I'm really *the* Charles Laughton."

"Are you the Charles Laughton who appeared in 'Mutiny on the Bounty'?"

"Yes I'm the Charles Laughton who appeared in 'Mutiny on the Bounty'."

"Then get off my foot!"

(Bert Wheeler, Voice and Bert Lytell)

"How come Wheeler, that you and Lytell haven't been picked up by your draft board as yet?"

"Oh, Bert and I are married."

"Woops! I hope you're both very happy."

NBC—"Maxwell House Coffee Time"

(John Conte and Manchester Bode, publisher of Los Angeles Daily News)

"Mr. Bode, tell me, will the radio ever replace the newspaper?"

"Mr. Conte, I don't think it ever will, for you must

remember, that you can never wrap a sandwich in a radio."

NBC—"Kraft Music Hall"

(Mary Martin and Bing Crosby)

"Bing, during your tour of the golf courses in helping the treasury department in the sale of War Bonds and Stamps, what kind of a stick did you use to make a bond drive?"

"A 10% club, Mary—the easiest way to help your government, by putting 10% of your weekly earnings into War Bonds and Stamps."

NBC—"Rudy Vallee Program"

(Joan Davis and Ransome Sherman)

"Sherman, you've got the mind of a moron—and I bet he was glad to get rid of it."

(Homer and Joan Davis)

"Joan, here's a little kitten I brought you for a present."

"Oh, how lovely, but why did you bring a kitten?"
"Well, my old man said that you sure can use a new puss!"

● JUST A WISH ON A FALLING STAR

(Featured by Vincent Lopez)

Geo. O. Perry Bob Shoemaker

Just a wish on a falling star,
From the sky up above so far,
All I did was to say,
I hope that some day I'd find you,
And here you are.
Just a wish on a falling star,
As it fell from the sky so far,
Made my life all anew,
By just having you my dear.
Love songs always seem to be so empty,

Now there's harmony in ev'ry bar
Just to think all this happiness,
Would have never been mine unless
I had taken a wish,
Just a wish on a falling star.

Copyright 1941 by Ideal Music Co.

● GRIEVING FOR A LOVE THAT DIED

Barton Mann Collin Petro

Grieving for a love that died,
Grieving for a love that's gone,
Darling, how my heart has cried,
I don't know how I can go on.

Grieving for skies of blue,
Grieving for the sun and rain.
Darling how I long for you,
And to see you once again.

My nights are filled with despair,
My days are just as bad,
I wonder if you still care,
How can you make me so sad?

Grieving for a love that died,
Grieving for all we prayed,
Darling right here inside,
My grieving love has stayed.

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● TWICE IN A LIFETIME

Lou Shelly Betty Cannon Sammy Kaye

Chorus

Twice in a lifetime
A heart finds a joy complete
And twice in a lifetime
To live is oh so sweet
I know that I've found a love
That will live on and on
And so I thank that lucky star
I wished upon.

Twice in a lifetime
A heart hums a sweet refrain
And twice in a lifetime
Comes love to remain
Yes, it happened twice
And it's heavenly
Once to you and once to me.

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● I'M A HARD LUCK GUY

Howard Spelly

I'm just a hard luck guy,
And no matter how I try,
To do ev'rything right, something goes wrong,
The Foreign Legion is where I belong.

I'm just a hard luck guy,
Good fortune I can't buy.
Happiness is something I don't know
Is it any wonder I'm feeling low?

What should I do?
What should I do?
What would you do?
If life was just a bunch of mistakes.

I'm just a hard luck guy,
And so I'll be till the day I die,
Each star seems to shout from the sky,
That I'm a hard luck guy.

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● HERE THEY COME

Harry Tavenor

1st Chorus

Here they come
Like Eagles from the sky
Here they come
Like thunder marching by.
Ev'ry mother's son who pacts a gun
Swears that freedom shall never die
Here they come
Like some avenging flame.
Valiant deeds will glorify their name
They're the star-spangled crew
Of the red, white and blue
Flags unfurled tell the world
Here they come.

2nd Chorus

Here they come,
From city, farm and plain,
Here they come
Through snow and sleet and rain
With their planes and tanks
Ten million Yanks
Promise they'll never die in vain.
Here they come,
With bayonet and gun
Marching straight into the rising sun.
With their brave battle song
They'll keep rolling along,
Flags unfurled tell the world
Here they come.

3rd Chorus

Here they come,
From factory and mine
Here they come,
From each assembly line
For each Red Cross nurse,
We will give for your boy and mine.
With open purse
Here they come,
The watchers in the night.
Here they come,
From dawn to morning's light
Watching o'er freedom's skies
They know Old Glory flies
Way up there so take care,
Here they come.

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● ON A SUMMER HOLIDAY

Carroll K. Cooper Paul Learnard

The skies are getting clear
Vacation time is here
There's nothing else to do but dream
and play

Who cares if we've no dough
Let's chuck it all and go
On a summer holiday
We'll be a pair of chums
And travel on our thumbs
We'll hitch a ride upon a load of hay
Far from the subway trains
We'll wander country lanes
On a summer holiday
Beside a friendly tree on mother na-
ture's property

We'll dream beneath a ceiling blue
To keep the crowd away
We'll post a notice that will say
This is a private rendezvous
We'll watch the sun go down
On some quaint little town
Then count the stars up in the milky
way

We'll make our dreams come true
Like all lovers do

On a summer holiday.
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● HOW ABOUT TRYING ME OUT?

John Santley Vera Santley

How about switching hearts?
Try a fresh one now,
You look forlorn now,
How about trying me out?
How about changing loves?
I've always wanted you near.
I've wanted to call you "dear,"
How about trying me out?
Your beauty always thrilled me,
Since the first time I saw you,
Your beauty always filled me,
With dreams about us two.
How about changing lips?
Why don't you give them a try?
Under a moon and a blue sky,
How about trying me out?

Copyright 1942 by Excell Songs

● SERENADING AN ANGEL

Christie Harris George Brown

Chorus

Serenading an angel
When I sing to you,
Serenading an angel,
With two eyes of blue.
An angel who came down
From heaven, way up above,
An angel who came down,
Just for me to love.
Serenading an angel,
With beauty so rare,
Serenading an angel,
And forgetting every care,
Love touched off the spark,
That now is burning so bright.
An angel out of the dark.
Bringing to me love's light.

Copyright 1942 by Brown & Harris

● THE ANSWER TO MY PRAYER

Dick Haymes Roy Jacobs

You're the answer to my pray'r
Bless the day you learned to care,
You were always deep down in the
heart of me
Suddenly I find that you're a part of
me

You're the answer to my pray'r
Life is now a dream to share,
I asked the Lord for someone true
And in reply He sent me you,
Yes, you're the answer to my pray'r.
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● I WISHED ON A STAR

Ned Carter

Long ago, I wished on a star,
Asking please send me someone from
near or afar.
For I was alone, it was misery,
So I wished on a star for someone for
me.

My world was empty with no one to
care,
My world was empty, filled with de-
spair.

I wondered where my true love could
be,
So I wished on a star to send someone
to me.

And then suddenly from out of no-
where,
You did appear,
My prayers had been heard, it was
plain to see,
For you came to me.

And now I thank that star above,
For sending me someone whom I could
love.

Now skies are blue my heart feels
free,
Since I wished on a star, and you
came to me.

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● WHY DID I LEAVE YOU?

Bud Taylor

Verse

I listened to my friends and left you,
I tossed you aside and left you blue.
Now I realize how I miss you,
And now I'm the one who's blue.

Chorus

Why didn't I do as I wanted to,
Why did I leave you?
Oh, what a fool was I
When I said goodbye.
Friends said you'd been untrue,
That I should get away from you,
And like a sap I did as they said,
Why didn't I listen to my heart in-
stead?

Now I've awakened, I need you so,
Please take me back, I love you so.
Let's give it a try, and start anew,
Oh, why did I leave you?

Copyright 1942 by Melodic Music Co.

● SOONER OR LATER

Floyd Fellows

Sooner or later, oh you'll fall in love
Sooner or later, 'neath stars up above
You'll give your kisses
To someone who's near;
I want to be that lucky one, dear
Sooner or later, oh, you'll lose your
heart

Sooner or later, twill be cupid's dart;
Why wait 'till later,
For here's a clue,
Just make it sooner,
Cause I love you!

Copyright 1942 by Floyd Fellows

● SINGING A VAGABOND SONG

Harry Richman Sam Messenheimer
Yal Burton

Give me the road,
The white winding highways,
Just let me know the unbeaten by-
ways

And I'll travel along
Singing a Vagabond Song.
Give me the flowers,
The bird's song at morning
Just let me see the sunrise at dawn-
ing

And I'll travel along
Singing a Vagabond Song
Happy you may be with your fashions,
your passions,

The snug little parts you play,
But you couldn't trade with me,
All your fool'ry, your jew'lry,
I'm monarch of all I survey,
Give me the stars,
God's heaven above me
Just let me know
One pal who will love me
And travel along
Singing a Vagabond Song.
Copyright 1930 by Santly Bros., Inc.

● THE NIGHT WE MET

Bert Gordon Ted Gordon

The night we met, my life began anew,
And the skies above turned from gray
to blue.

The moon shone brighter than ever
before,
For I knew we'd be together for ever-
more.

The night we met, I was feeling low,
In my heart—there was no glow.
But when my eyes beheld your lovely
face,
Love entered my heart from out of
space.

You smiled—what bliss.
And then—that kiss.
You slapped my face, after that first
embrace
But I tried and tried again, and then,
and then

We strolled together hand in hand,
The night was heavenly, the weather
grand.

All my troubles I seemed to forget,
That certain night—the night we met.
Copyright 1942 by Berted Music Company

WITH the first chapter of swing music tucked away securely in the annals of American music, the second chapter begins with a new generation of music makers who are destined to bring new and greater glories to jazz. Glenn Miller, Tommy Dorsey and Harry James have arrived. Not far behind are four new exponents of modern swing music who, in the opinion of record reviewers, radio commentators and swing fans are the "hottest" contenders for popularity honors in the music world. Today, Bobby Byrne, Jerry Wald, Stan Kenton and George Auld are AMERICA'S "big" 4 RHYTHM KINGS. Bobby Byrne's orchestra has been broadcasting for many months from the Hotel Edison in New York City. A distinctive part of his offerings is the superb trombone technique he possesses, which combined with an excellent library of arrangements and Dorothy Claire's appealing voice forms a refreshing and unique combination. Jerry Wald, playing at the Hotel Lincoln in New York, is a possible successor to the throne of Artie Shaw. His clarinet playing shows a deep understanding of good rhythm music. Pianist Stan Kenton is California's bid in the race for top musical fame. Last year, his orchestra created such a sensation at Balboa Beach he was swamped with offers to come to New York. George Auld is considered by many the outstanding tenor saxophonist today. He served his musical apprenticeship with Bunny Berrigan and Benny Goodman, and attracted so much attention he soon organized his own band. Recognized as an expert he has written several books (published by Robbins Music Corp.) on saxophone technique.

AMERICA'S "big" 4

Rhythm Kings



GEORGE AULD



BOBBY BYRNE



JERRY WALD



STAN KENTON

MUSIC IN THE MORGAN MANNER

"**M**USIC In The Morgan Manner" is to the dial-twister what "Ask The Man Who Owns One" is to the prospective purchaser of an automobile. Both identify products of time tested qualities, guaranteed to satisfy the demands of the most discriminating consumer. But the Russ Morgan tag, for some reason, is most often associated only with the fine brand of music offered by his famous band although all of his considerable musical accomplishments are deserving of the "par excellence" rating implied everytime an announcer says, "NBC is proud to present . . . 'Music In The Morgan Manner'."

It is generally agreed that music makers of Russ Morgan's skill, background and versatility are not the rule, as contemporary maestri go. Famed the world over for his distinctive popular interpretations, he enjoys equal prestige in professional circles as one of Musicdom's most accomplished instrumentalists, master of a dozen different instruments; as an arranger of unsurpassed capabilities; for his fine baritone; and as a composer who might very well aspire to a place among America's great songwriters were he willing to curtail other of his numerous, time-consuming activities. The latest Morgan release via Tin Pan Alley's presses may well turn out to be the top ballad of World War II. By this time you have heard and are probably already humming the strains of FROM THE COAST OF MAINE TO THE ROCKIES introduced only a short time ago yet gaining in popularity like wildfire. This is truly "Music In The Morgan Manner," typical of his genius for composing those unmatched down-to-earth melodies.

Other Morgan tunes long familiar to "pop" music devotees everywhere include the standout hits SWEET ELOISE, SOMEBODY ELSE IS TAKING MY PLACE, SO LONG and a long list of others, not the least among them his scintillating theme, DOES YOUR HEART BEAT FOR ME? Russ Morgan's career in music is the story of modern jazz. Though he took his first lesson at the piano when he was fourteen he barnstormed as one of the "Scranton Sirens" regulars before he was out of his teens. At twenty Russ was doing arrangements for Victor Herbert and John Philip Sousa! Soon after, he helped organize and wrote arrangements for the famous Goldkette Orchestra, the band that produced Jimmy and Tommy Dorsey, Joe Venuti, Eddie



Lang, Steve Brown, the immortal Bix Beiderbecke and other all-time greats of jazz. Morgan's work as musical director for leading theatres, radio stations, recording companies, as arranger of lavish Broadway stage productions, his work at the Paramount and Warner Brothers studios constitute an almost unbelievable record of achievement.

But then his work on the west coast is not confined to the major picture studios alone. Invariably, in some way, shape or form, the "Music In The Morgan Manner" always shows up in some motion picture in Hollywood.

Take the case of Gene Autry's latest effort for Republic Pictures, "Call Of The Canyon." Featured in this production, is Russ' song heretofore mentioned, but by no means forgotten, "Somebody Else is Taking My Place."

Hollywood is a pretty tough nut to crack—especially when bucking up against the boys who live by song writing alone. So when a man who divides his interests in the entertainment field even as Russ Morgan does, can be represented by his song writing efforts in many and most of the studios—there must be something there on the ball. That something on the ball can mean only one thing—simply, "Music In The Morgan Manner."

And that's only part of the story of "Music In The Morgan Manner." If you'd believe Russ, he'll tell you he's only just beginning to get his second wind.

● LALAPALUZA LU

Milton Drake Al Hoffman Jerry Livingston

1st Verse

It's Lu, Lu, Lalapaluza Lu,
She's the most terrific gal I ever knew
Ev'ry soldier, ev'ry officer
Want to win a kiss from her
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

2nd Verse

It's Lu, Lu, Lalapaluza Lu,
She the most terrific gal I ever knew
With the kisses that she gives the
Yanks
They could wreck a million tanks
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

3rd Verse

It's Lu, Lu, Lalapaluza Lu,
She the most terrific gal I ever knew
First the sergeant thought that she
was dumb
Now he's taking orders from
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

4th Verse

It's Lu, Lu, Lalapaluza Lu,
She the most terrific gal I ever knew
She has all the pilots in the troops
Doing extra loop-the-loops
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

5th Verse

It's Lu, Lu, Lalapaluza Lu,
She the most terrific gal I ever knew
That's the reason that the men are all
Envyed by the corporal
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

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● ANYTHING

Bud Taylor Howard Spelly

Anything, I'd give you all you desire,
Anything, for you set my heart on fire,
I'd lay the world at your feet
Just to start,
A house on a diamond paved street,
A world apart.
Anything, you can have a car of gold,
Anything, I'll buy you all that's sold,
There's nothing I'll miss
I swear by stars above,
And in addition to all this,
I'll give you my love.

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● OH MY DARLING CLEMENTINE

(Featured by Duke Ellington)

In a cavern, in a canyon,
Excavating for a mine,
Dwelt a miner, Forty-niner,
And his daughter Clementine.

Chorus

Oh my darling;
Oh my darling;
Oh my darling, Clementine,
You are lost, and gone forever,
Dreadful sorry, Clementine.

Copyright 1936 by Treasure Chest Publications, Inc.

● BREATHLESS

Jaques Press Eddie Cherkose

If I had a dictionary
I would use the customary
Compliments 'n phrases
When I want to sing your praises,
But I'm up to here in trouble,
My adversity is double,
And to make the matter worse,
I'm breathless.
When I try to be poetic,
You are never sympathetic;
As it is I do my best
And hope 'n pray I pass the test;
But up to now I'm in the soup,
My heart is doing loop the loop;
On top of all that,
I'm breathless!
You take my breath away
My castles are all in a heap
You've got me right where I want you
Baby you walk in my sleep.
I take you for a little walk,
An' I'm a guy that likes to talk,
You leave me on the porch
'N then I wind up with a torch,
For every single time that I'm inclined
To tell you what is on my mind,
I'm darned if I don't find
I'm breathless.

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● LITTLE YOU KNOW

Marie Hamilton Georgie Davis

Little you know what pain is in my heart.
Little you know what it means for us to be apart.
Little you care, little are you aware,
That life for me is empty.
Little you know that I still love you,
Little you know that I'm feeling blue,
Little you do, little are you,
Having pain over me.

Copyright 1942 by Chicago Songs Co.

● GIVE YOURSELF A PAT ON THE BACK

Ralph Butler Raymond Wallace

Chorus

Give yourself a pat on the back,
Pat on the back, pat on the back,
And say to yourself,
"Here's jolly good health I've had a good day, today."
Yesterday was full of trouble and sorrow,
Nobody knows what's goin' to happen tomorrow,
So give yourself a pat on the back,
Pat on the back, pat on the back.
And say to yourself,
"Here's jolly good health, I've had a good day today."

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● JUST A LITTLE REMINDER

Barton Mann Collin Petro

Chorus

Just a little reminder,
That I still love you so.
I just thought that I'd tell you,
As if you didn't know,
Have you forgotten,
All the things we both shared,
I just thought that I'd ask you,
To see if you still cared.
We both declared our love,
Under gleaming stars above,
We said we'd never part,
We had each other's heart,
Just a little reminder,
To show you that I still pray,
And now, sweetheart, won't you remind me,
That you feel the same way.

Copyright 1942 by Manpet Music

● THE MUSIC GOES 'ROUND AND AROUND

"Red" Hodgson Edward Farley
Michael Riley

I blow through here;
The music goes 'round and around,
Whoa-ho-ho-ho-ho and it comes up here.
I push the first valve down,
The music goes down and around,
Whoa-ho-ho-ho-ho and it comes up here.
I push the middle valve down,
The music goes down and around
Below, below, below,
Deedle dee ho-ho-ho
Listen to the jazz come out.
I push the other valve down,
The music goes 'round and around,
Whoa-ho-ho-ho-ho, and it come out here.

Copyright 1934 by Select Music Publications, Inc.

● WE'RE READY TO FIGHT!

(Fight for the U. S. A.!)

Case Kusby

We're the sons of Uncle Sam
Who have pledged to guard his land
We'll protect his home and liberty
We endorse the Bill of Rights
"Though it takes a million fights
We will fight to win his victory.

Chorus

Ev'ry one knows we're ready to fight!
Fight for the U. S. A.!
We want to show democracy's right!
Fight 'til we win our way!
We'll protect the shores of our Nation.
And do the job because it is our one salvation!
We're proud to say we're ready to fight!

Fight for the U. S. A.!

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Benay Venuta attended by Amazons in Rodgers & Hart "By Jupiter"

● EV'RYTHING I'VE GOT

(From Broadway Musical Production
"By Jupiter")

Lorenz Hart Richard Rodgers

Refrain

I have eyes for you to give you dirty looks
I have words that do not come from children's books
There's a trick with a knife, I'm learning to do
And ev'rything I've got belongs to you
I've a pow'ful anaesthesia in my fist
And the perfect wrist to give your neck a twist
There are hammer lock holds
I've mastered a few
And ev'rything I've got belongs to you
Share for share, share alike
You get struck each time I strike
You for me, me for you
I'll give you plenty of nothing.
I'm not yours for better but for worse
And I've learned to give the well-known witches' curse
I've a terrible tongue, a temper for two
And ev'rything I've got belongs to you.

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● PARADISE WITH YOU

James P. Redding Fred White

A kiss and then a sigh or two,
Paradise with you,
Whispers in a warm embrace,
An angel with a pretty face,
Words spoken of love so true,
Paradise with you.
A night that was made for love,
With a moon and stars above.
Heavenly moments like these,
Cooled by the evening breeze.
You and I alone with our dreams,
And all our lovely schemes.
Love, the sweetest we ever knew,
Paradise with you.
And those vows to never part,
A paradise that you did start.
Copyright 1942 by Red & White Blues

● I GUESS I'LL HAVE TO TELEGRAPH MY BABY

George M. Cohan

A coon he left his happy home to go
up on the stage,
He joined a colored minstrel troupe,
he thought he'd be the rage;
He left the nicest little gal in Mem-
phis, Tennessee;
And just because an actor man, this
coon desired to be.
He thought he was a corker, that
Williams and Walker
Would soon have to take off their hats
and salaam!
In a town they landed, toupe dis-
banded, coons all stranded empty
handed,
Big black actor said to him, "What
will you do now Sam?"
He sighed and cried, and then he re-
plied:

Chorus

Well, I guess I'll have to telegraph
my baby,
I need the money bad, indeed I do;
For Lucy is a very gen'rous lady,
I can always touch her for a few.
I find the Western Union a conveni-
ence,
No matter where I roam.
I'll telegraph my baby, she'll send ten
or twenty, maybe;
Then I won't have to walk back
home."

2nd Verse

He telegraph'd and waited for an
answer all in vain;
He didn't get no reply at all, the coon
went near insane.
He tried to jump his hotel bill, the
landlord had him clinked;
The bell boy got the sheriff and they
had the darkey pinched.
In a cell he was a walkin'; to himself,
he was a talkin',
Said he, "No more troupin' or trav'lin'
for mine."
Before the judge he had to trudge, he
didn't budge; the landlord's
grudge
Brought sentence of two years in
jail, or twenty dollars fine.
He sighed and cried, and then he re-
plied:

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● TATTLE-TALE

Bob Schaefer Irving Rose Jack Lawrence

You're a tattle-tale,
You keep rushing to and fro
Babbling like a radio,
Telling everything you know.
When you're supposed to keep it in ya
You spread it from Virginia to Seattle,
tattle-tale.
You're a tattle-tale
I should hide you on a shelf,
You're a mischief-making elf
Even tattle on yourself,
They aren't any secrets
When you prattle, tattle-tale
It wouldn't matter that you chatter
and you get in my hair
If you'd get into my arms.
Blabber, blabber, jibber jabber, what
do I care
About who married who, if it isn't me
and you!
But you're lovable,
I'm completely mad about, and what
dreams I've had about you,
You little gadabout,
Why don't you shout it from a steeple
And tell a million people
That I love you, tattle-tale.
Copyright 1941 by Santly-Joy-Select, Inc.

● WE'RE IN LOVE

Henry Freeman Chuck Winters

Let's try, try, try it,
Why defy it,
Why deny it,
We're in love.

Let's do, do, do it,
Give in to it,
Go right to it,
We're in love.
You say you love me, but why oh,
why,
Do you resist each time I try.
What's the matter, have I got B. O.
Or are you really in love with my
dough?

Let's buy, buy, buy it,
With a ring we'll tie it,
We'll hug and sigh it,
We're in love.

Copyright 1942 by Mandarin Music Co.

● TOY MEETS GIRL

(Featured by Kay Kyser)

Edward Heyman Newell Chase

Toy meets girl,
In the window of the store down the
street,
And the little girlie's heart skips a
beat.
For they never met before.
Toy meets girl,
It was just a little doll on a shelf
And the girl would love to have it
herself.
So she went into the store
Please sir, tho' I haven't got a penny,
I never had any little dolly of my own
I can't say what the keeper of the store
went and did,
But I'll tell you that he too had a kid,
Like the girl who met the toy.

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● THERE'S A STAR SPANGLED BANNER WAVING SOMEWHERE

Paul Roberts Shelby Darnell

There's a Star Spangled Banner wav-
ing somewhere
In a distant so many miles away
Only Uncle Sam's great heroes get to
go there
Where I wish that I could also live
someday
I'd see Lincoln, Custer, Washington
and Perry
And Nathan Hale and Colin Kelly too!
There's a Star Spangled Banner wav-
ing somewhere
Waving o'er the land of heroes brave
and true.

In this war with its mad schemes of
destruction
Of our country fair and our sweet
liberty
By the mad dictators
Leaders of corruption
Can't the U.S. use a mountain boy
like me
God gave me the right to be a free
American
And for that precious right
I'd gladly die
There's a Star Spangled Banner wav-
ing somewhere
That is where I want to live when I
die.

Tho I realize I am crippled that is
true, sir!
Please don't judge my courage by my
twisted leg
Let me show my Uncle Sam what I
can do, sir!
Let me help to bring the axis down
a peg
If I do some great deed
I will be a hero
And a hero brave is what I want to be
There's a Star Spangled Banner wav-
ing somewhere
In that heaven there should be a place
for me.

Copyright 1942 by Bob Miller, Inc.

● THE IMAGE OF YOU

Ned Carter Lee Wilson

The image of you keeps returning,
And the spark of love is burning,
Though we're apart you're always
near
For you're in my heart, my dear.

The image of you will always bring,
Memories of that certain Spring,
When we first fell in love
'Neath blue skies above.

It's often maddening,
'To have you near and yet so far.
It's very saddening.
To think that once we both wished on
a star.

I know that I'll always find,
That you are still on my mind,
I'll never think that our love is
through,
As long as I see the image of you.
Copyright 1942 by Newton Music Publishers

● WATCH OUT TOKIO

Hal Worth

Verse

I'm a peaceful guy by nature,
I never like a fight.
But now I'm off to show those birds
That might doesn't make right.

Chorus

I'm gonna show the Axis a thing or
two,
And wipe them out before I'm
through.
I'm getting sore, and they better watch
out,
For when I'm sore, I'm a guy who can
knock them about.
With the other boys we'll win this war,
As our fathers did before,
So here I come I'm rarin' to go,
Better watch out Tokio!

Copyright 1942 by Newton Music Publishers

● I'LL STILL LOVE YOU

Hal Worth Ned Carter

I can see in your eyes that you doubt
me,

When I say that I love you,
And so I'll try to make you see
That what I say is true.

Chorus

When stars forget to shine,
When grapes don't give us wine,
When this world is through,
I'll still love you.
When kisses don't mean a thing,
When birdies forget to sing,
When there is no sky of blue,
I'll still love you.
I'll always adore you my love,
I swear by stars up above,
And in a million years, you can bet,
That I'll love you yet.
When the sun gives us no heat,
When children don't play in the street,
When the moon breaks in two,
I'll still love you.

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● DON'T BE A WORRYBIRD

(The Floogie Boo Song)

Meyer Alexander Claude Reese
Fred Patrick

Don't be a worrybird, don't be blue,
Give all your worries to the "floogie
boo"

Iddy floogie boo, floogie boo, floogie
boo,

He'll do the worryin' for you.

Don't be a worrybird, I mean you,

Tell all your troubles to the floogie
boo,

Iddy floogie boo, floogie boo, floogie
boo,

What could be easier to do.

Ev'ry night, floogie boo will fly, fly
away,

In a hurry to trade your worry

For a brand new sunny day.

Don't be a worrybird, you'll come
thru,

Long as ya gotta little floogie boo,

Iddy floogie boo, floogie boo, floogie
boo,

Why do the worryin'? floogie boo.

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Co.

● DON'T DO IT, DARLING

Zeke Manners

If you worry over me

Like I worried over you

Don't do it, darling—Don't do it,
darling

If you think I'm missing you

And I'm missing kissing you

Don't do it, darling—Don't do it,
darling

I gave you all the love I had and
trusted it with you

You took my heart and played with it
and then you proved untrue

Now that you are all alone

And you feel the urge to phone

Don't do it, darling—Don't do it,
darling.

Copyright 1942 by Shapiro, Bernstein & Co.,
Inc.

● ANOTHER NICKEL PLEASE

Melvin Milton

Every time I phone my gal,

I spend more than the initial "jit"

She just talks of her new wearing
apparel,

And all I do is sit.

Chorus

"Hello, dear," is what I say,

"How're you feeling; what'd you do
today?"

Then she talks of anything from
clothes to trees,

And the operators says "Another
nickel, please."

She goes right on talking, it's a steady
patter,

But I love her so, it really doesn't
matter,

I'm one of those guys who just sits and
agrees,

And the operator says, "Another nick-
el, please."

This goes on and on,

Every single day,

Every time I get on the phone,

"Hello," and "Good-bye" is all I say.

Finally she has to stop for a spell

And then I feel that it's my turn to
tell

That each time we meet I get weak
in the knees,

But the operator says, "Another nick-
el, please."

Copyright 1942 by Milton Music Co.

● TROPICAL MOON

James Redding Fred White

Tropical moon, a paradise with you,

Tropical magic, in two eyes of blue,

Tropical splendor, never known be-
fore,

Tropical music, never heard before.

Tropical moon meant for you and me,

Tropical skies and a tropical sea,

All these are in my imagination,

But when you smile at me,

There's a tropical illumination,

Shining brightly as can be.

Copyright 1942 by Red & White Blues

● ARIZONA MOON

George Thomas George Hunt Miller

Dusty trails were aglow,

Desert moon hangin' low,

On the night when our love came to
be;

When the long day is done,

Then I dream of Old Tucson.

And my cowboy who waits there for
me.

Chorus

Ridin' high! In the blue,

Here am I, there are you,

Can't you hear while I croon,

Arizona moon?

Desert moon, from up above,

Won't you croon to the one I love?

Say that I'll come back soon,

Arizona moon.

By the old Spanish mission

We parted in May,

Where the things I've been wishin'

Will come true some day!

Till the roundup days are through,

I'm depending on you,

Will you tell him I'm true

Arizona moon.

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● THREE LITTLE SISTERS

Irving Taylor Vic Mizzy

Chorus

There were three little sisters,

Three little sisters;

And each one only in her teens.

One loved a soldier,

One loved a sailor

And one loved a lad from the Marines,

Oh, the three little sisters;

They were the fairest

From Iceland to the Philippines;

So said the soldier

So said the sailor

And so said the lad from the Marines.

And when the boys marched away,

The girls said they'd be true

Until the boys came back some day.

Now the three little sisters,

Three little sisters

Stay home and read their magazines.

You can tell it to the soldiers,

Tell it to the sailors

And tell it to the Marines.

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● THREE LITTLE FISHIES

(Itty Bitty Poo)

Saxie Dowell

Down in the meadow in a little bitty
pool,

Swam three little fishies and a mama
fishie too,

"Swim" said mama fishie,

"Swim if you can,"

And they swam and they swam all
over the dam.

Boop-boop dit-tem dot-tem what-tem
chu!

Boop-boop dit-tem dot-tem what-tem
chu!

Boop-boop dit-tem dot-tem what-tem
chu!

And dey fam and dey fam all over the
dam.

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The Diary of Hal McIntyre

(Continued from page 23)

music, I didn't want mine to resemble his in anyway. Glenn was very frank. He smiled from the start and held nothing in reserve when he congratulated us. Half the battle is won!"

March 3, 1942 . . . "Universal Pictures will base a short subject film on the band and myself showing us in action at Glen Island."

May 13, 1942 . . . "Last night at Glen Island and five months of very pleasant musical association. The kids up here are wonderful in their appreciation and just as we were packing instruments for a two month one-night hop schedule, a few of our 'regulars' came over and presented me with a goodbye gift—a golden keyed clarinet. Need I say any more?"

June 7, 1942 . . . "Tonight we are at Lake Compounce, Conn. The place holds wonderful memories for me. It was here that I first received my call from Benny Goodman—the call that started me off in big-time music. The people up here have been like collective fathers and mothers."

July 8, 1942 . . . "Back in New York and what a thrill. My first appearance along the Mecca of show streets, Broadway. We open at the Paramount Theater today where we are to stay two weeks. The first show has just been completed and what a swell audience the kids were. I only hope the rest of the shows are like the opening one."

July 25, 1942 . . . "Just recorded some swell tunes for Victor, including 'Kille Kille' and Cole Porter's 'It Might Have Been'. Also completed the musical picture of the orchestra by adding singer Terry Allen who comes over from my friend, Claude Thornhill. At the same time, just signed the Four Lytle Sisters, a musical quartette that will fit in perfectly with the rest of the band."

Aug. 25, 1942 . . . "Back into Glen Island Casino after some more one nighters. It's a wonderful feeling to come back to the beautiful Westchester spot that first took our music to heart."

Sept. 1, 1942 . . . "Have been at Glen Island Casino for a week. Although I was told that the gas and tire situation would affect our business considerably, I am more than happy to see that hasn't been true. Our many fans that we have been fortunate in winning are devising every means of transportation to come to the Casino. They are using roller skates, bicycles, motor scooters and some come across the bay in rowboats, canoes and sailboats. Makes a guy feel good."

Sept. 10, 1942 . . . "Had a call from Glenn Miller this morning. He was very much excited and happy about the turn of events. He told me he was disbanding his orchestra having received a Captain's commission in the U. S. Army. Gosh, it must be wonderful to be able to do the things you want to do. Here's a visible reason why this grand guy has managed to achieve so much success. He just does things when he wants to do them."

Oct. 1, 1942 . . . "Still at Glen Island Casino and enjoying every minute of it. Our manager dropped in tonight to tell us about our winter schedule of theatres throughout the country and many one-nighters and college dates. I am particularly happy about this for it affords us the opportunity of playing at the army camps all over the country. We have been receiving letters from the boys in service indicating that they are anxious to hear our band and that is good enough for me. We'll see you soon, boys!"



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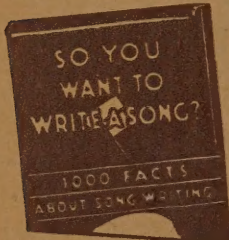
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● CAN'T GET INDIANA OFF MY MIND

Robert De Leon Hoagy Carmichael
Can't get Indiana off my mind,
That's the place I long to see.
Back in Indiana I will find
All the folks so dear to me.
How I'd love to see that lazy river.
Stop and give "her" my love,
In my dreams I see a lady knittin'
For the one she's thinking of.
Can't get Indiana off my mind,
Anywhere I chance to roam;
The moonlight on the Wabash
That I left behind
Calls me back home.

Copyright 1940 by Santly-Joy-Select, Inc.

● ARE YOU THE ONE?

Marie Hamilton Georgie Davis
Are you the one who,
Makes me start dreaming,
Of moonlight beaming,
And skies of blue?
Are you the one who,
Fills me with bliss,
Thrills me with a kiss,
And makes me think of you?
Are you the one that has all the love
I possess,
You are the one, I must confess.

Copyright 1942 by Chicago Songs Co.

● EVERY SOLDIER HAS AN ANGEL BY HIS SIDE

Chaw Mank Roscoe Barnhart
When the boys are sent to war
Where the guns and cannons roar
Ev'ry soldier has an angel by his side
Whether marching to a band or alone
in "No Man's Land,"
Ev'ry soldier has an angel by his side
She may be his sweetheart so young
and fair
His mother or his sister
But someone is always there
Land or sea or near or far
Makes no difference where you are
Ev'ry soldier has an angel by his side.

Copyright 1942 by Country Music

● THERE IS A TAVERN IN THE TOWN

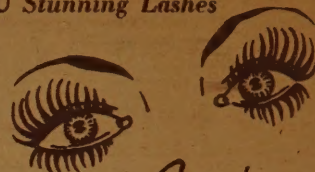
Chorus

There is a tavern in the town, in the town,
And there my dear love sits him down,
sits him down,
And drinks his wine 'mind laughter free,
And never, never thinks of me.

Fare thee well, for I must leave thee,
do not let the parting grieve thee,
And remember that the best of friends
must part, must part,
Adieu, adieu, kind friends, adieu,
adieu, adieu, I can no longer stay
with you, stay with you.
I'll hang my harp on a weeping willow tree
And may the world go well with thee.

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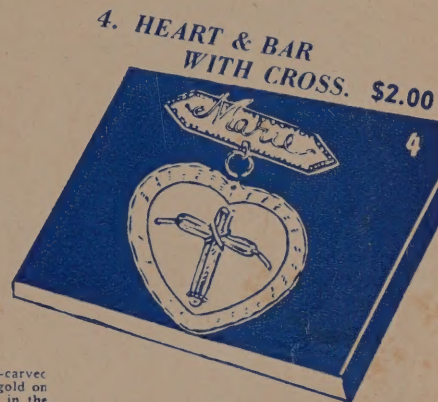
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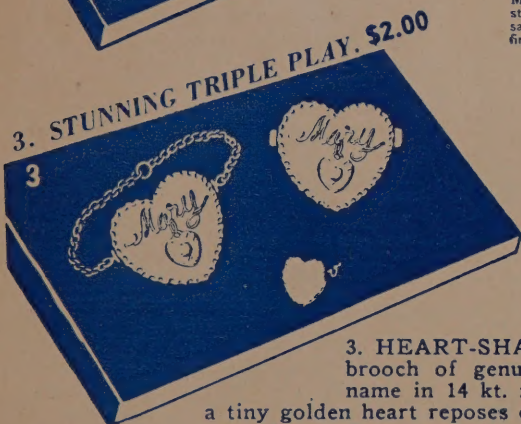
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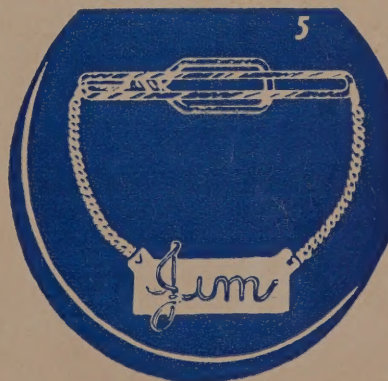
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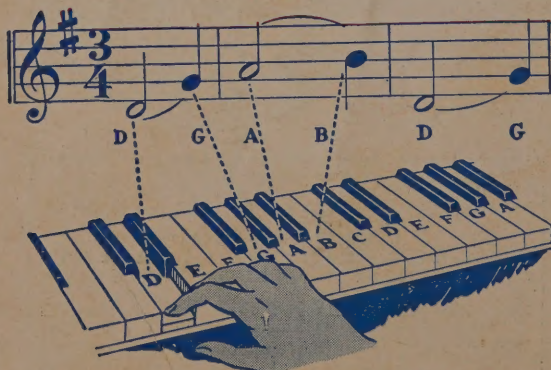
BEST METHOD BY FAR

"Enclosed is my last examination sheet for my course in Tenor Banjo. This completes my course. I have taken lessons before under teachers, but my instructions were by far the best." *A. O., Minn.

*Actual pupils' names on request. Pictures by professional models.

SIMPLE AS A-B-C

Yet it's from the famous "Merry Widow" Waltz



From the above diagram you can see for yourself how easy it is to learn by this Print and Picture method. You simply look at the music and diagram and see which notes to strike. In a few minutes you find yourself playing the famous "Merry Widow Waltz."



LEARNED QUICKLY AT HOME

"I didn't dream I could actually learn to play without a teacher. . . . I had always heard it couldn't be done. You can imagine my surprise when after 3 or 4 weeks I found I could play real tunes. Now when I play people will hardly believe that I learned to play so well in so short a time. Any person who takes your piano course and studies it cannot help but learn to play."

*H. C. S.,
California

You, too, can learn to play your favorite instrument —quickly, easily—right in your own home!

YOU SAY you'd love to learn music but can't afford it? That you haven't the money it takes for a private teacher, and all the necessary extras? Then listen to this . . . You can now learn to play your favorite instrument—just as thousands of others have—for **LESS THAN SEVEN CENTS A DAY!** And that small sum covers everything—including sheet music! It doesn't take long, either. You can learn to play quicker than you ever dreamed possible!

Learn to Play by Playing Real Tunes

Yes, that's exactly what you do. From the very beginning you actually play familiar little melodies. As you master one tune, you go on to another, and another. You're more than delighted with the rapid progress you make.

How is it possible, you ask. Well, you learn by a new modern method that does away with humdrum scales and exercises. You spend your practice time playing interesting pieces from real notes. It's really **FUN** learning to play this modern way—it makes

practicing a pastime and a pleasure instead of a bore.

What's more, this method is not a trick one—not an experiment. You learn to play from notes. More than 700,000 pupils from all over the world have enrolled for this amazing course.

A Sound, Practical Method

The secret of this method that has taught thousands to play in their spare time, right at home, is simple. It's based on the fact that the lessons not only tell you what to do in the printed instructions. They actually show you—with large, clear pictures—exactly what positions to take—every move to make. You read how to play a certain tune—you see how to play it—then you play it and hear how it goes. A teacher at your side couldn't make it more clear. You just can't go wrong!

Print and Picture Sample—FREE

If you're really interested in learning music quickly and easily—and with little expense, send for our Free Booklet and Free Print and Picture Sample today. Don't wait. Fill in the coupon now—checking your favorite instrument. Instruments supplied when needed, cash or credit. U. S. School of Music, 1812 Brunswick Bldg., New York City. Forty-fourth year. (Est. 1898.)

U. S. School of Music 1812 Brunswick Bldg., New York, N. Y.

I am interested in music study, particularly in the instrument checked below. Please send me your free illustrated booklet, "How to Learn Music at Home," and the Free Print and Picture Sample. (Do you have instrument

Piano _____ Accordion _____ Trumpet _____ Ukulele _____
Violin _____ Saxophone _____ Trombone _____ Other Instrument _____
Guitar _____ Mandolin _____ Tenor Banjo _____

Name _____

Address _____

City _____ State _____

NOTE! . . . If you are under 16 years of age parent must sign coupon.

Save 2c—Stick coupon on penny postcard.